CAPTAIN CROSSBONES

OR

THE PIRATE'S BRIDE

BY

ARTHUR A. PENN

WRITER OF YOKOHAMA MAID
THE LASS OF LIMERICK TOWN ETC.

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CAPTAIN CROSSBONES

or, THE PIRATE'S BRIDE

A COMIC OPERA
IN TWO ACTS

With
Piano or Orchestral Accompaniment

Written and Composed by

ARTHUR A. PENN

Author and Composer of "Yokohama Maid," "The Lass of Limerick Town," "The Ladies Aid," "Striking Matches," etc., etc.

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ARGUMENT.

Don Cubeb de Cigarro is a haughty, explosive old Spanish grandee, whose one daughter, Theresa, he is determined shall marry some Spanish nobleman she has never seen. So he keeps her virtually a prisoner within the boundaries of his estate outside Havana, and forbids her access to any man with whom the fair Theresa might fall in love. The old gentleman is all the more determined in his policy as he has learned and strongly disapproves of his daughter's affair with a certain young American planter in the Isle of Pines. Theresa is in love with him; there's no doubt of that, and he, Richard Stoneybroke, is resolved to secure Theresa for his own, come what may. How he succeeds is told in the course of the opera.

Stoneybroke conceives a bold scheme and carries it out with unqualified success. He and a number of his friends, both in the Isle of Pines and the States, disguise themselves as a band of real, dyed-in-the-wool pirates, and Stoneybroke himself, as their chief, is the redoubtable Captain Crossbones from whom the Opera takes its name. He and his pirate band invade the old Don's estate, frighten him and his retainers and relations half to death, and actually carry off not only Theresa, but two other ladies as well. This bit of bold buccaneering business brings the curtain down on the first act.

The action of Act II takes place in the pirates' lair on a a tropical creek in the Isle of Pines. At an adjacent hotel, the wives and sweethearts of the pirates are thoroughly enjoying an unexpected vacation, and they visit the pirates from time to time to encourage them and keep their spirits for the adventure as high as the circumstances warrant. Hither comes Don Cubeb to ransom his daughter, and here the most exciting events occur. The Don meets Captain Crossbones and also Richard Stoneybroke, and recognizes neither as being one and the same person. Richard engages to rescue Theresa and save her ransom, and the Don, who doesn't believe he can do it, promises to give him Theresa and make him his heir if he succeeds. How Richard and his friends dispose of Captain Crossbones and his pirates in mortal combat is clearly shown, and the old Don has to keep his word, so that the triumph of Richard's plan leaves nothing to be desired.

Incidentally, there are remarkable love affairs between a posing and important Captain of Police and a charming American girl, as also between a pessimistic pugilist and a very proper person who has hitherto been a tutoress to Theresa.

Cast

DON CUBEB DE CIGARRO (Tenor)	A Spanish Grandee
DONNA ISABELLA (Contralto)	His Wife
THERESA (Soprano)	Their Daughter
ELEANOR (Mezzo-Soprano)	An American Heiress
MISS PELLING (Contralto)	A Female Tutor
RICHARD STONEYBROKE (Baritone)	An American Planter
CAPTAIN BOMBASTIO (Tenor)	Of the Island Police
ANTHONY LAW (Light Baritone)	The Legal Adviser
BILL PILGRIM (Baritone or Bass)	A Retired Pugilist
KITTY (Mezzo-Soprano)	The Post-Mistress
ZIM, ZAM	Of the Island Police

CHORUS of Relations, Men and Maid-Servants and Pirates (Act I.)
Pirates and Pirates' Sweethearts and Wives (Act II.)

SCENES

Act I. Garden of Don Cubeb's mansion in the suburbs of Havana.
(A Week Elapses)

Act II. The Pirates' Lair in the Isle of Pines.
Time—About the year 1885.

Musical Numbers

ACT I.

OVERTURE 11

1. PRELUDE and LEGEND (Theresa) . . *"Long Ago in Old Havana"* 17
2. TRIO (Theresa, Eleanor and Miss Pelling) . *"Love is a Definite Article"* 22

2a. ENTRANCE and EXIT MUSIC (Zim and Zam) 28

3. SONG (Theresa) . . . . . *"O for the Wings of a White Sea-Gull"* 29
4. CHORUS . . . . . *"Blue, Blue is the Caribbean"* 33

4a. EXIT MUSIC FOR SERVANTS AND RELATIONS 43

5. BALLAD (Donna Isabella) . . . . *"I Once Was Young Myself"* 44
6. DUET (Richard and Bill Pilgrim) . . . . . *"Treat Him Kindly"* 47
7. TRIO (Don Cubeb, Capt. Bombastio and Theresa) *"In a Tropical Creek"* 53
8. DUET (Richard and Theresa) . . . *"Nothing Else Matters At All"* 59
9. SONG (Eleanor) . . . . . *"Some Day,—Somehow!"* 63
10. CHORUS . . . . . *"The Sky and the Pretty Flowers"* 66
11. FINALE 75

ACT II.

12. INTRODUCTION, SOLO (Bill Pilgrim) and PIRATES' CHORUS, *"A Pirate's Life is a Terrible Life"* 98
13. CHORUS . . . . . *"Fresh and Fragrant Like the Morning"* 106
14. SONG (Anthony) with CHORUS . . . *"'Mid the Hills of Carolina"* 113
15. QUARTETTE (Richard, Anthony, Theresa and Kitty) *"The Dear Romantic Days"* 119
16. SONG (Eleanor) . . . . . *"To Let"* 126
17. DUET and DANCE (Eleanor and Capt. Bombastio) . . . *"Some Day"* 130
18. SONG (Don Cubeb) . . . . . *"The Omelet and the Onion"* 133
19. TRIO (Richard, Anthony and Bill Pilgrim) . . *"Farewell! Farewell!"* 140
20. CHORUS (with Don Cubeb) *"Our Pirate Chief is Waiting on the Shore"* 146

20a. CHORUS (with Don Cubeb) *"I'm in a Most Unfortunate Predicament"* 150

21. DUET (Richard and Theresa) . . . . . *"The Sea of Mystery"* 155
22. FINALE 159

Captain Crossbones
or
The Pirate's Bride
OVERTURE

ARTHUR A. PENN

Andante con moto

pp *p* *cresc.* *mf* *rall.* *p* *a tempo* *cresc.* *mf* *dim.* *mp rall.*

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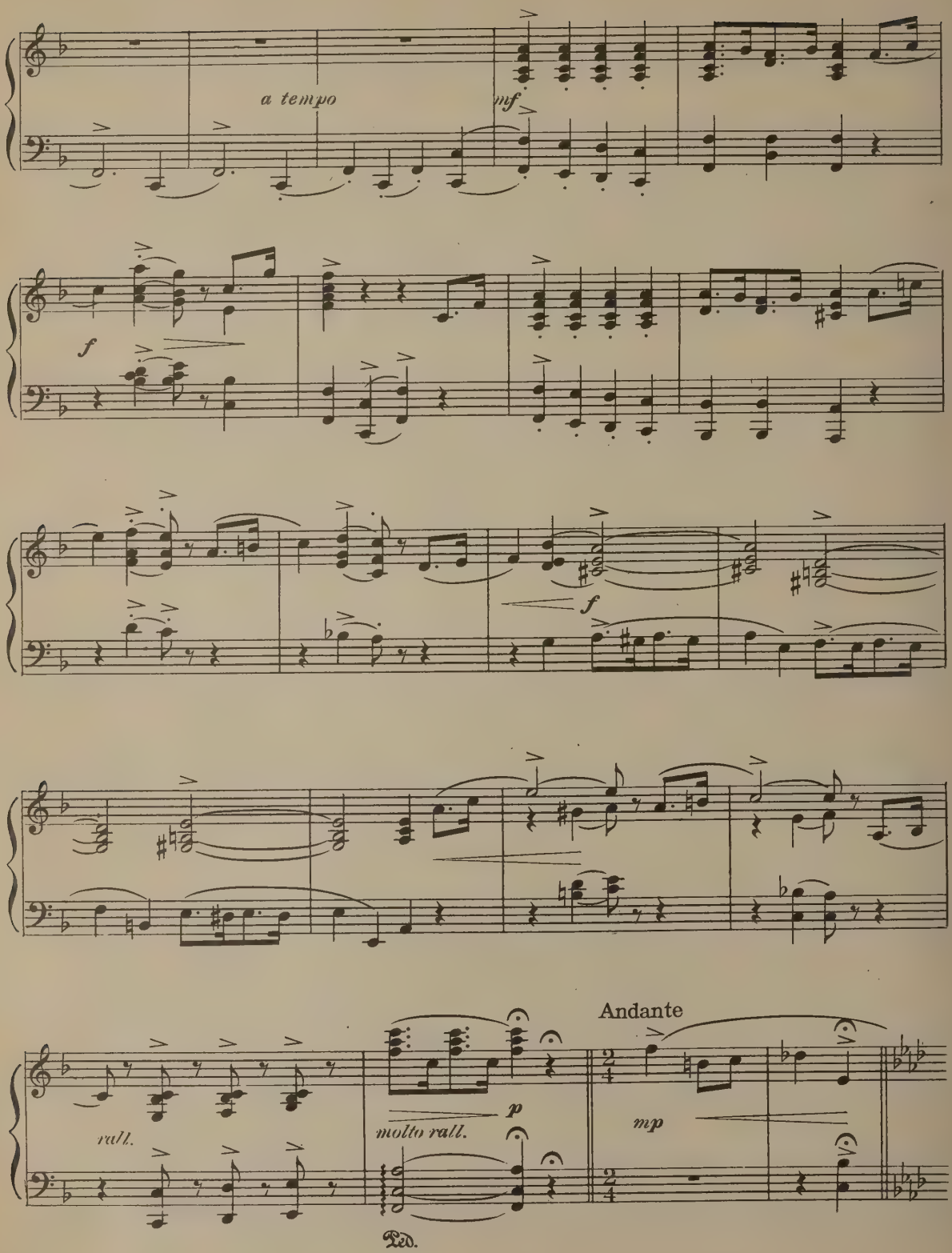

a tempo
mf
f
f
rall.
molto rall.
p
Andante
mp
Ped.

Tempo di Habanero

p

mf

p

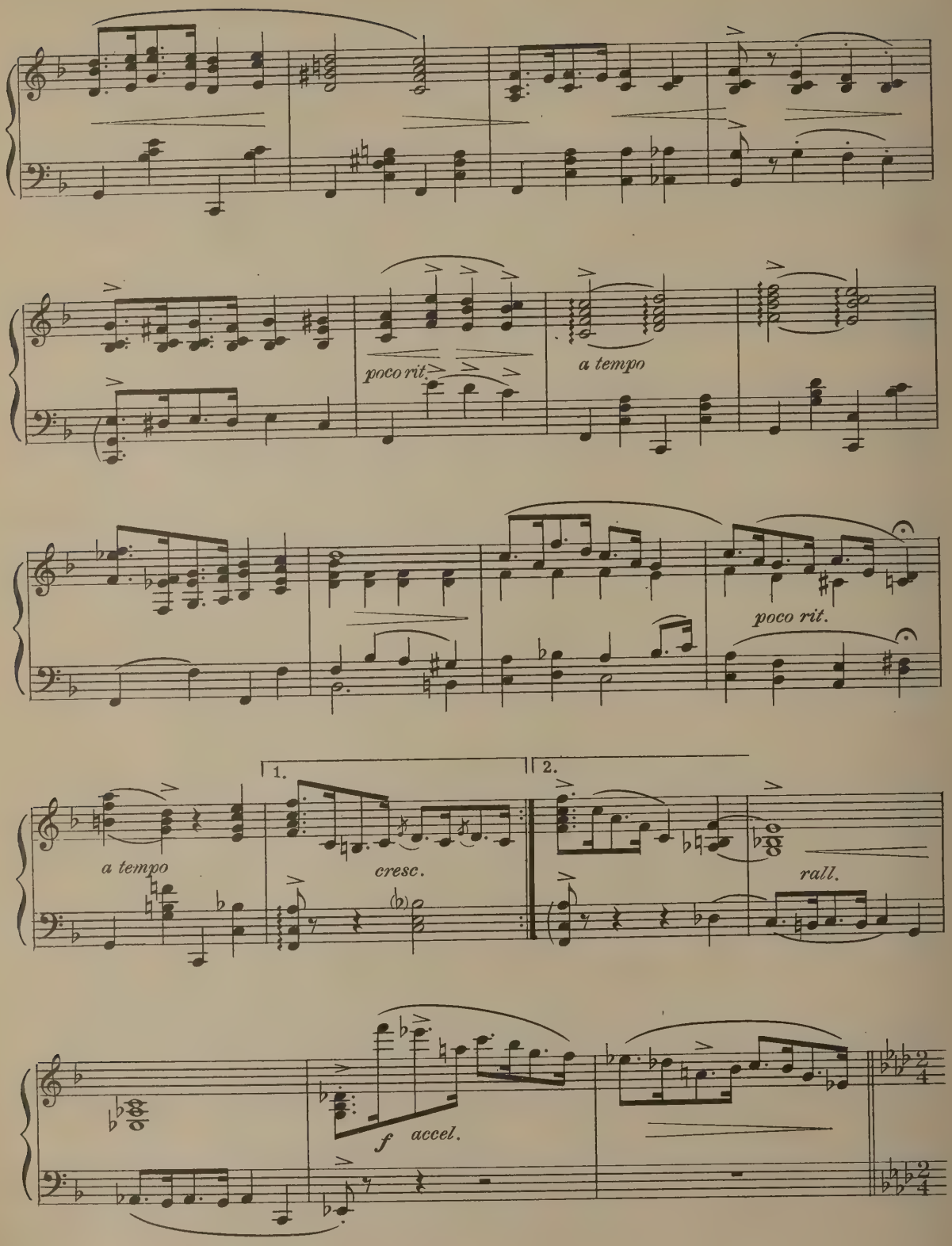
rall.

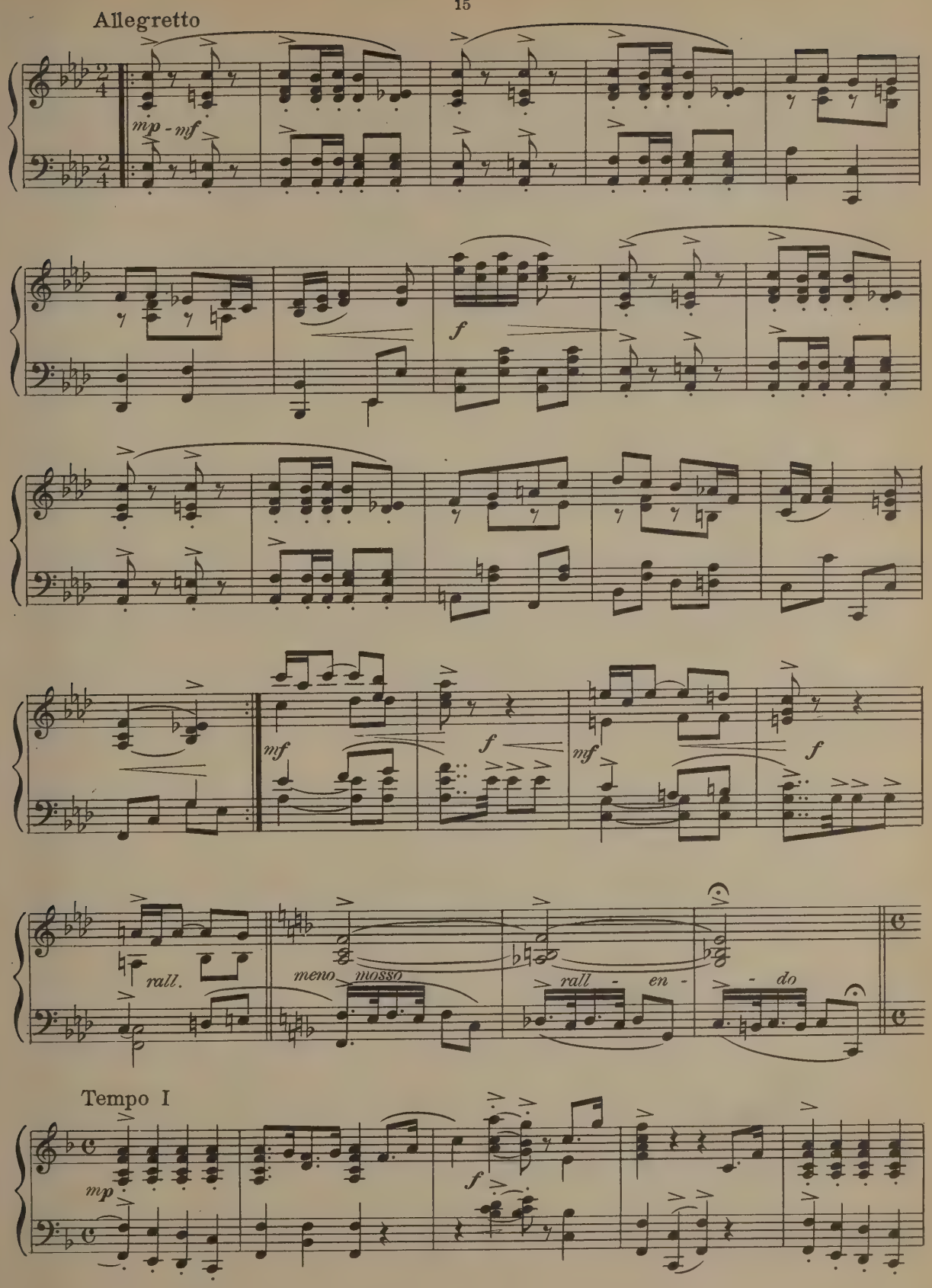
mp

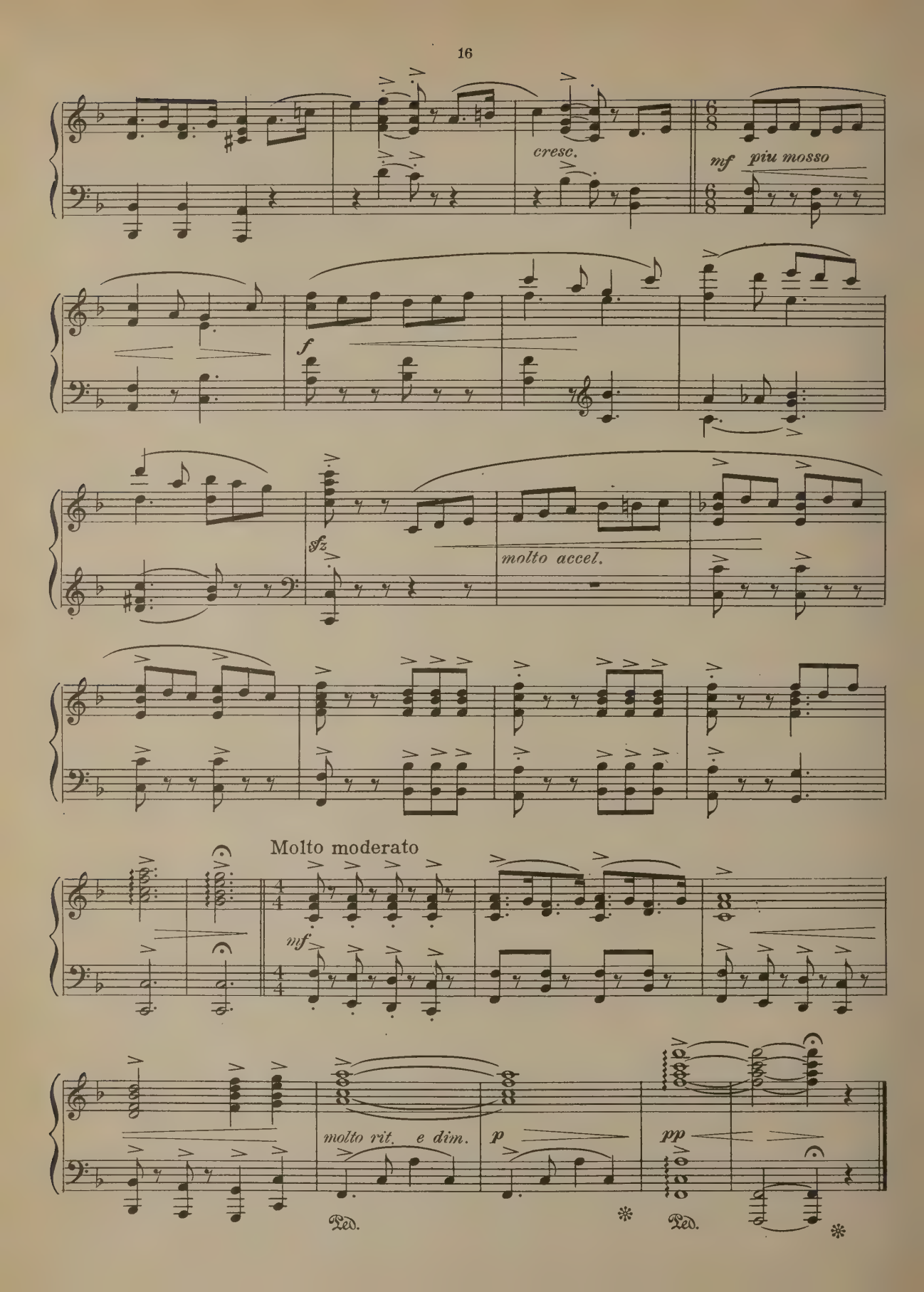
Moderato

mf - f

Ped. *


poco rit.
a tempo
poco rit.
a tempo
1.
2.
cresc.
rall.
f
accel.

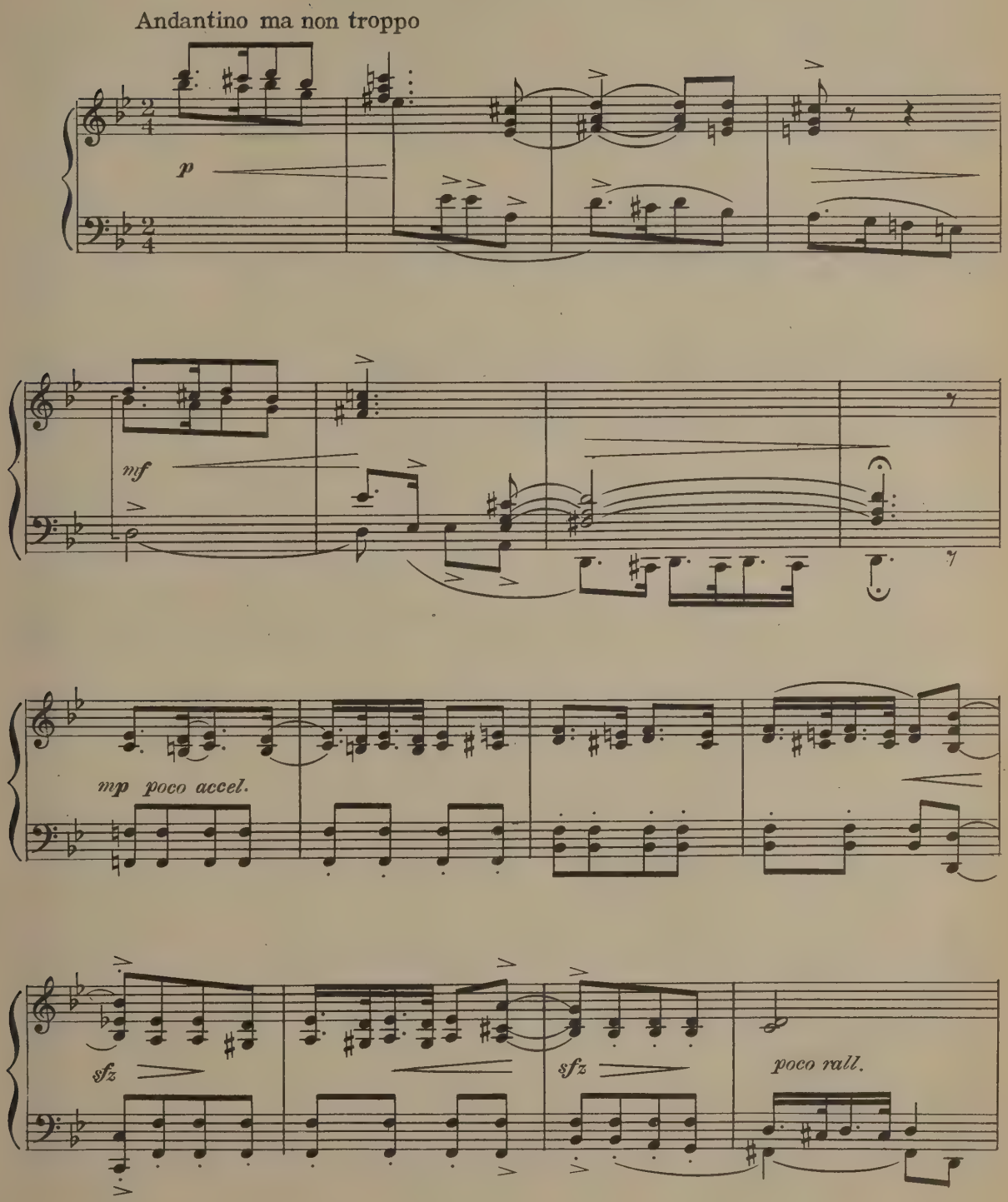

Allegretto
mp - mf
f
mf
f
mf
f
rall.
meno mosso
rall - en - do
Tempo I
mp
f

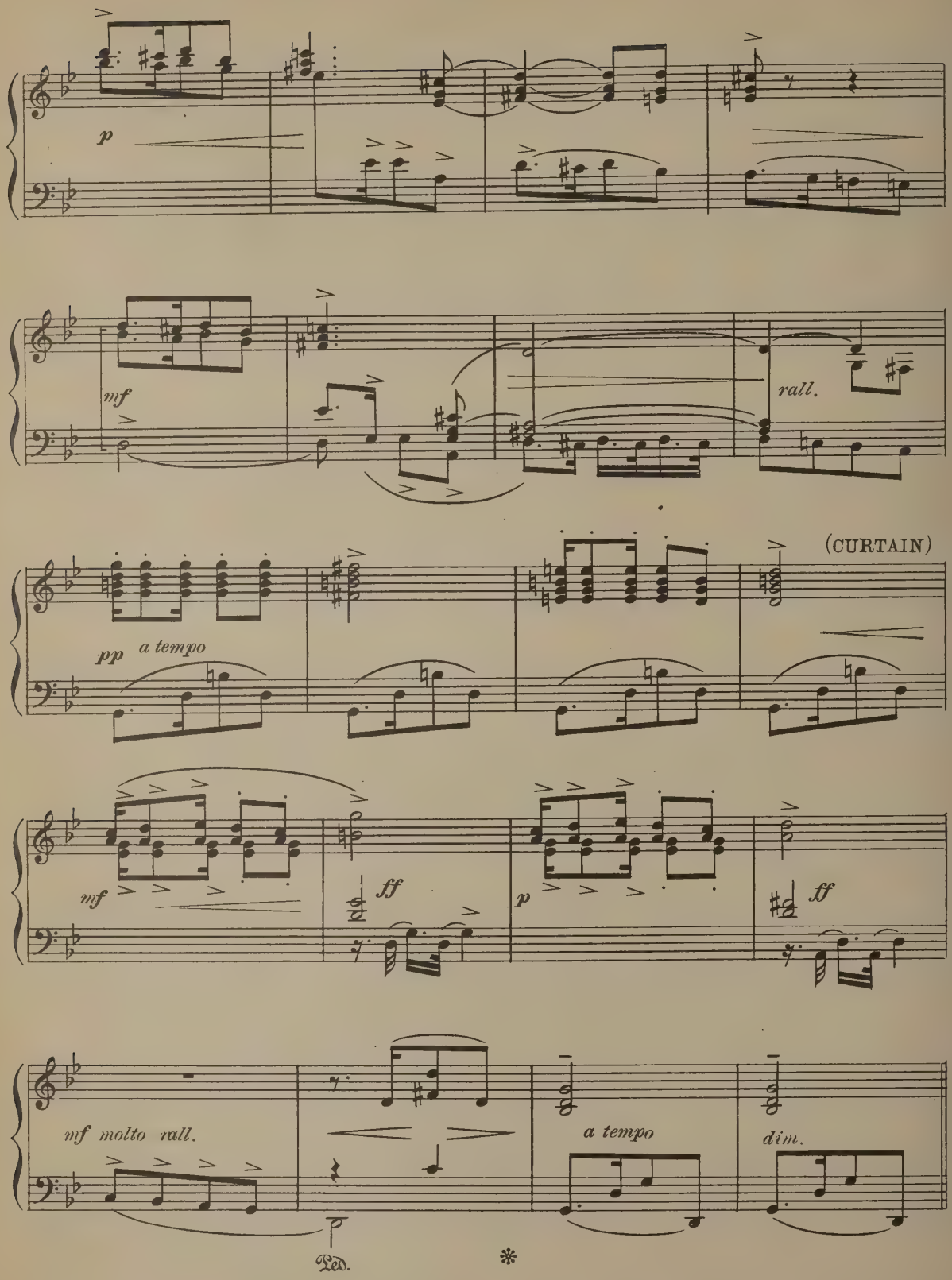

cresc.
mf
più mosso
f
sfz
molto accel.
Molto moderato
mf
molto rit. e dim.
p
pp
Ped.
Ped.

Long Ago In Old Havana

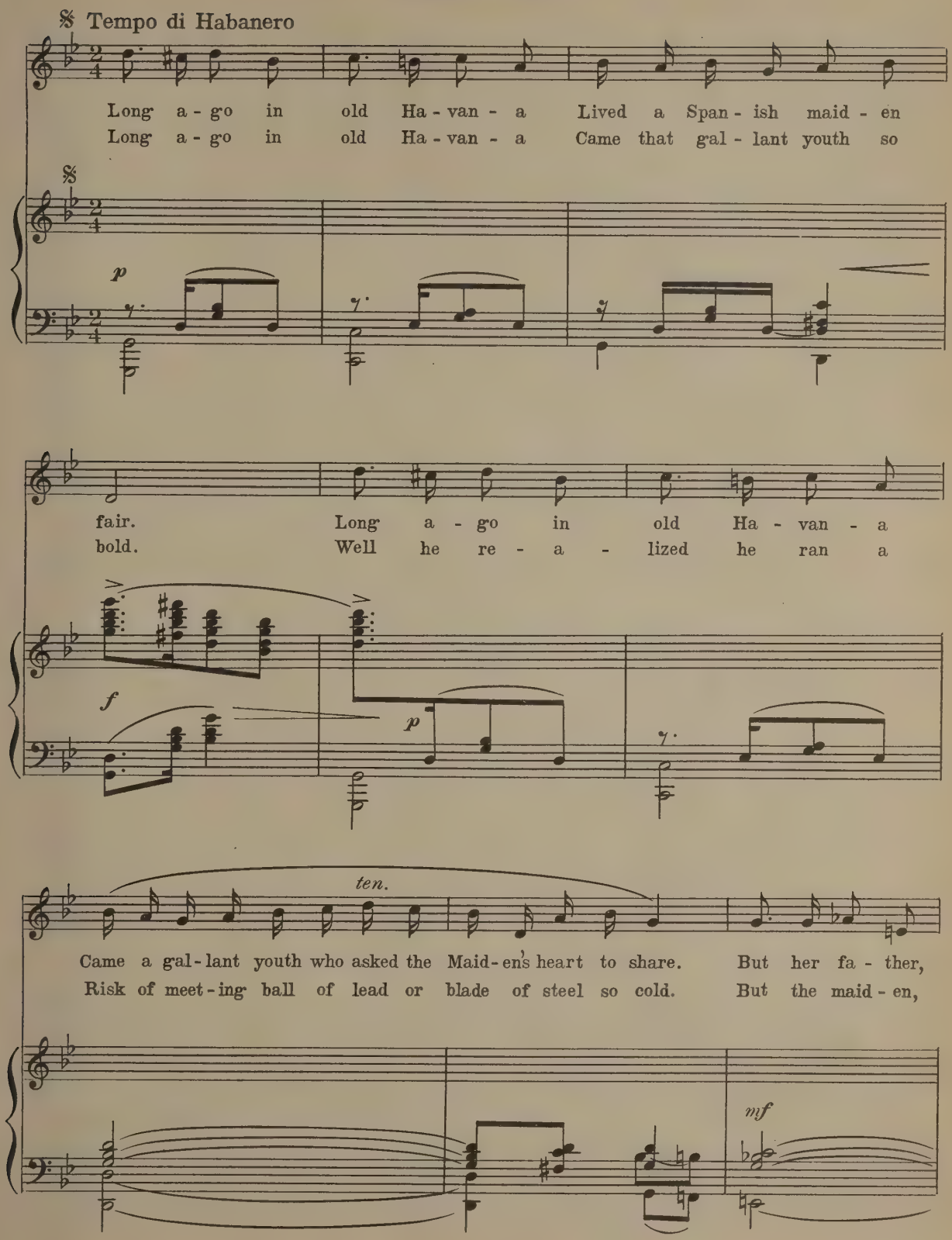
Nº 1

Theresa




p
mf
rall.
pp
a tempo
(CURTAIN)
mf
ff
p
ff
mf molto rall.
a tempo
dim.
Ped.
*

LEGEND (Theresa)



ten.

grim old mon - ster, Of her ro-mance would not hear; So he took her
who, through fast - ing, Had so ver - y slen - der grown, Found she could squeeze

f

poco rit.

and he placed her In a dark and dis - mal dun - geon drear.
through the bars and Thus pa - pa soon found the bird had flown.

colla voce

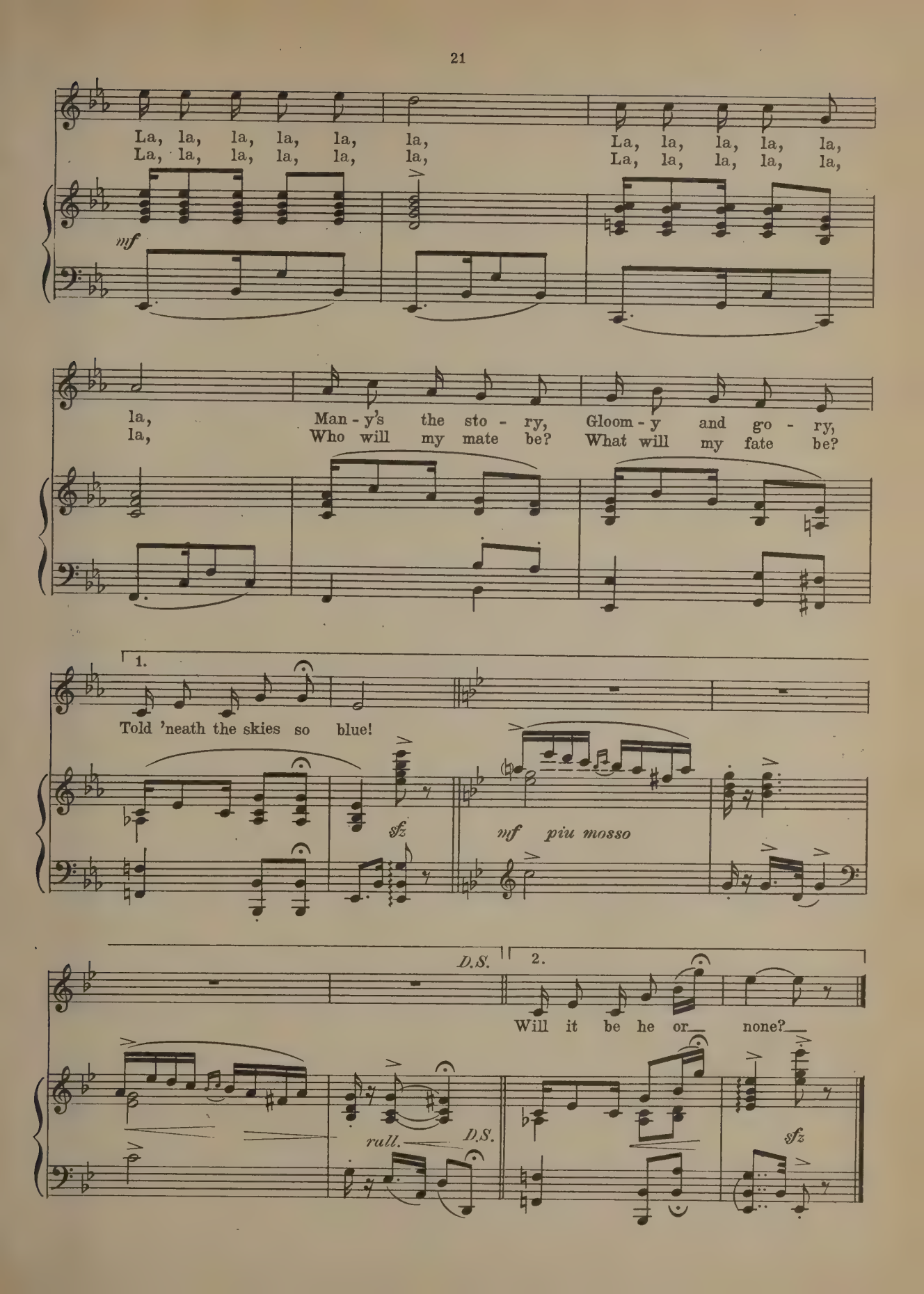
Brightly, but not fast

La, la, la, la, la, la, La, la, la, la, la, la!
La, la, la, la, la, la, La, la, la, la, la, la!

mp

sempre staccato

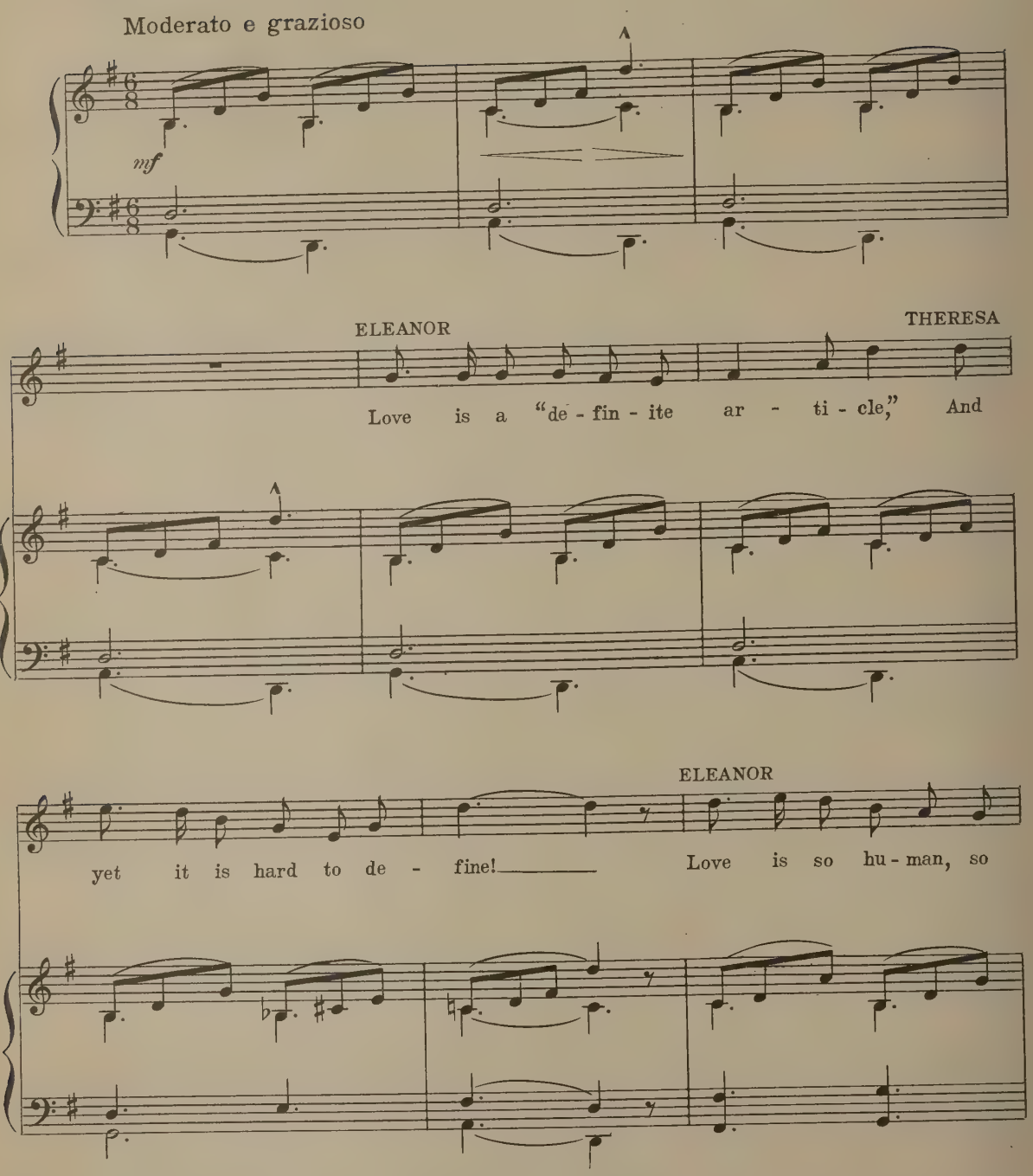
In old Ha - van - a This was the man - ner They treat - ed lov - ers true!
In old Ha - van - a This was the man - ner In which a maid was won!


La, la, la, la, la, la,
La, la, la, la, la, la,
La, la, la, la, la,
La, la, la, la, la,
mf
la,
la,
Man - y's the sto - ry, Gloom - y and go - ry,
Who will my mate be? What will my fate be?
1.
Told 'neath the skies so blue!
sfz
mf piu mosso
D.S.
2.
Will it be he or_ none?_
rall.
D.S.
sfz

Love Is A Definite Article

Theresa, Eleanor and Miss Pelling

No. 2



THERESA

ter - ri - bly hu - man; Yet Love, so they say, is di - vine!

ffz

MISS PELLING

poco rit.

Love is in - vis - i - ble, no one can see it, Yet man - y try hard to con -

mp

poco rit.

THERESA

ceal it! Talk as you will of it, I want my fill of it,

poco rit.

Thank-ful, at least, I can *feel* it!

rit.

f

rit.

Ped.

Allegretto

THERESA

What, what, what is Love? Ev - 'ry - bod - y's got a de - fi -

ELEANOR

What, what, what is Love? Ev - 'ry - bod - y's got a de - fi -

MISS PELLING

What, what, what is Love? Ev - 'ry - bod - y's got a de - fi -

f

ni - tion! Man - ya heart doth Love per - turb;

ni - tion! Man - ya fol - ly

ni - tion!

rit.

Fie on such tu - i - tion! It's

rit.

Love can't curb; Fie on such tu - i - tion! It's

Love is mere-ly a com-mon verb!

rit. *ff*

a tempo

Love that makes the world go round. But what

Love that makes the world go round. But what

Such sci-ence as that is most un-sound! But what

a tempo *cresc.*

ev - er Love is, it's al - most bound To

ev - er Love is, it's al - most bound To

ev - er Love is, it's al - most bound To

mf *mp*

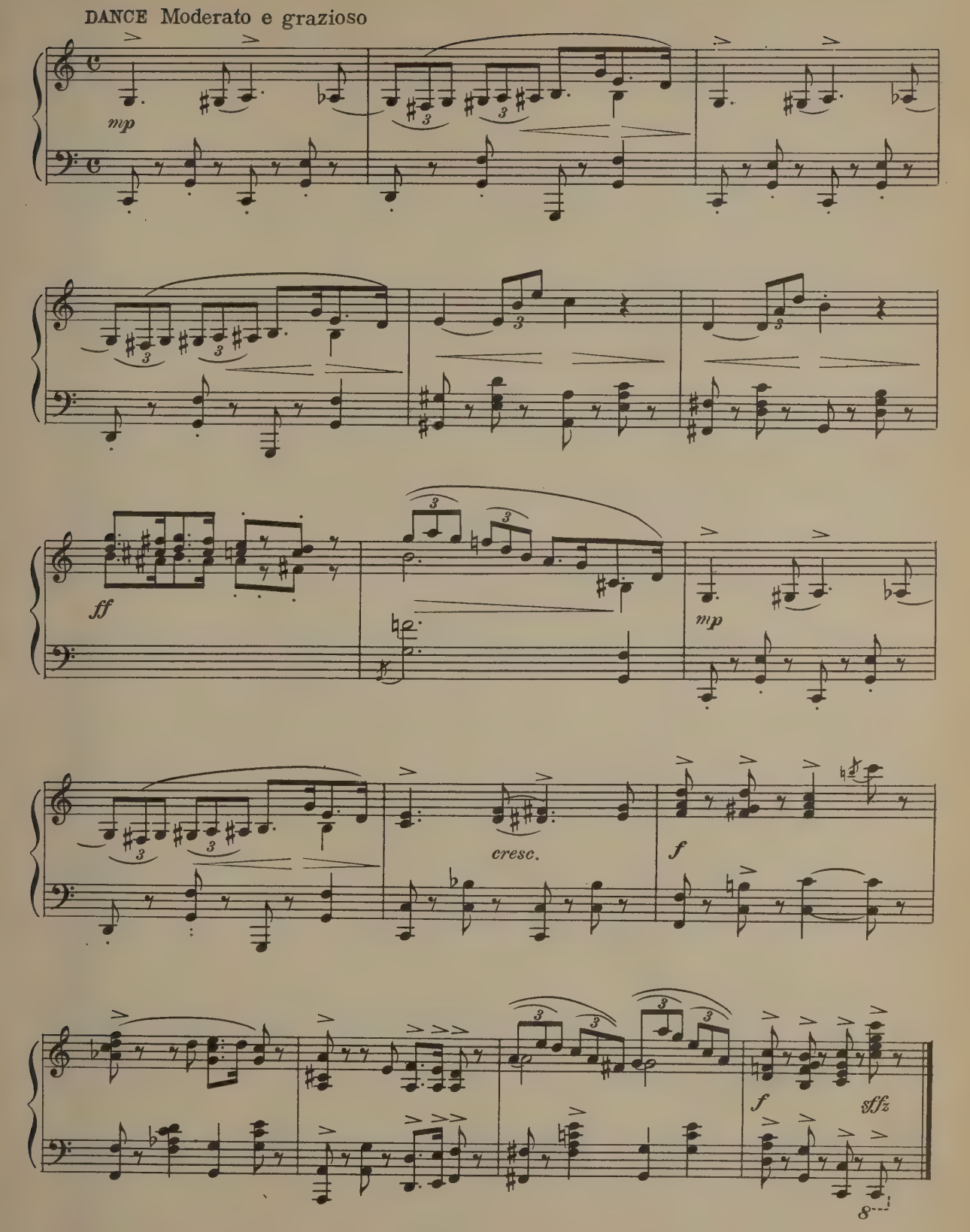
cap-ture you and en - rap-ture you, Is Love, Love, Love!

cap-ture you and en - rap-ture you, Is Love, Love, Love!

cap-ture you and en - rap-ture you, Is Love, Love, Love!

rall.

DANCE Moderato e grazioso

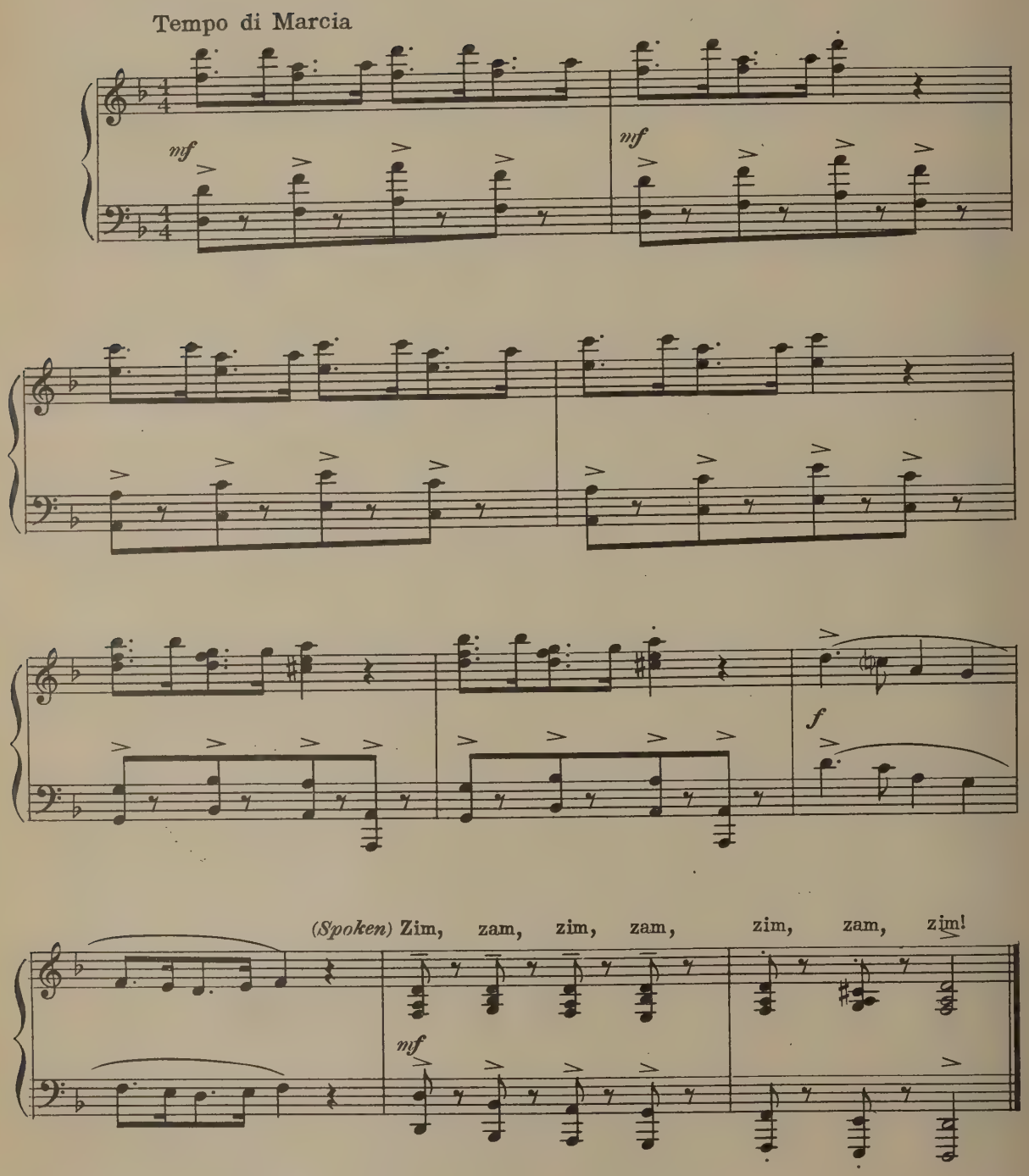


Entrance And Exit Music

Zim and Zam

(See Libretto – Page 5)

No. 2a

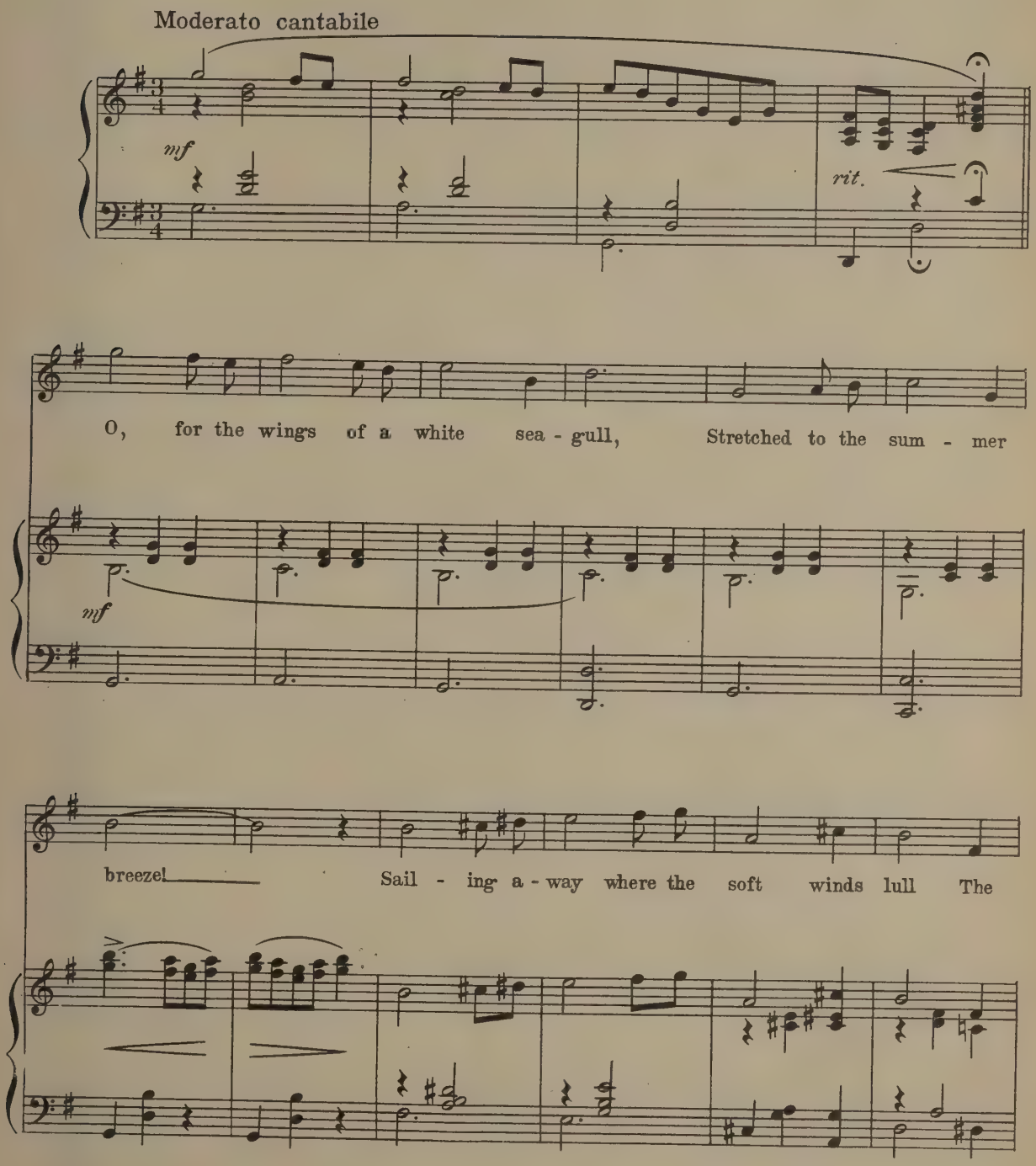


O, For The Wings Of A White Sea-Gull

SONG

Theresa

Nº 3



poco rit.

crests of the sum - mer seas!

mf a tempo

piu accel.

Far, far a - way to my love I'd fly, Safe in his arms I'd

mf piu accel. e cres.

rest, Flut - ter-ing down from a sun - lit sky, There would I

rit.

find my rest!

pp

ff

sfz

Ped. *

Fly, fly! fly, bird, to me, Bear me a mes-sage to-

f

day! Tell me he whis-pered to you that his heart Is

mine al - - way! Fly, fly!

f

fly, bird, to me, Bear me a mes-sage to-day!

mf

poco rit. *a tempo*

Tell me he whis-pered to you that his heart is mine al - -

mf *rit.* *fz* *a tempo*

accel.

way! Ah, Ah,

mp

Ah, Ah, Tell me he whis-pered to

piu rit. *mf*

you that his heart Is mine al - - way!

Presto

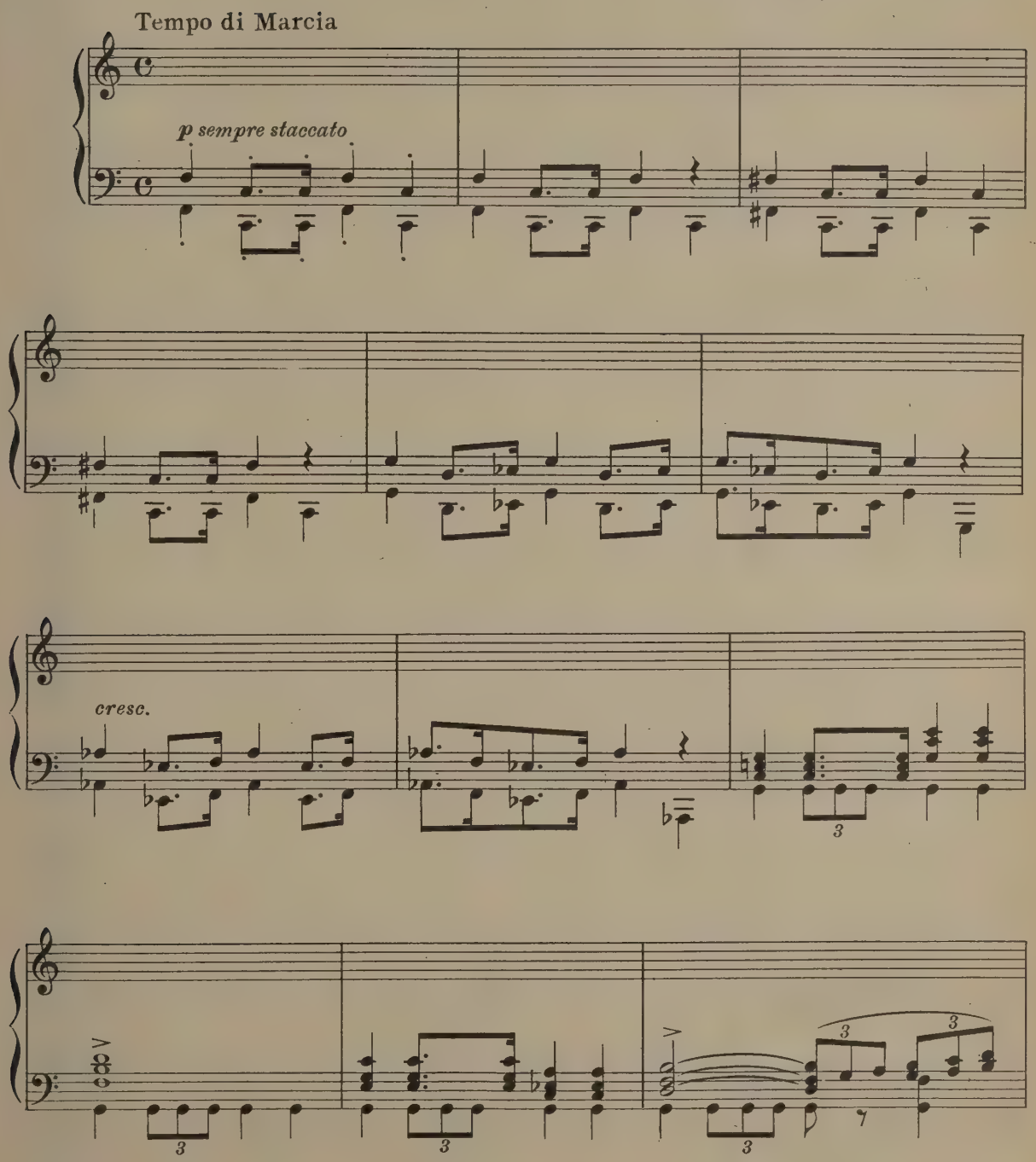
ffz *sffz* *sffz*

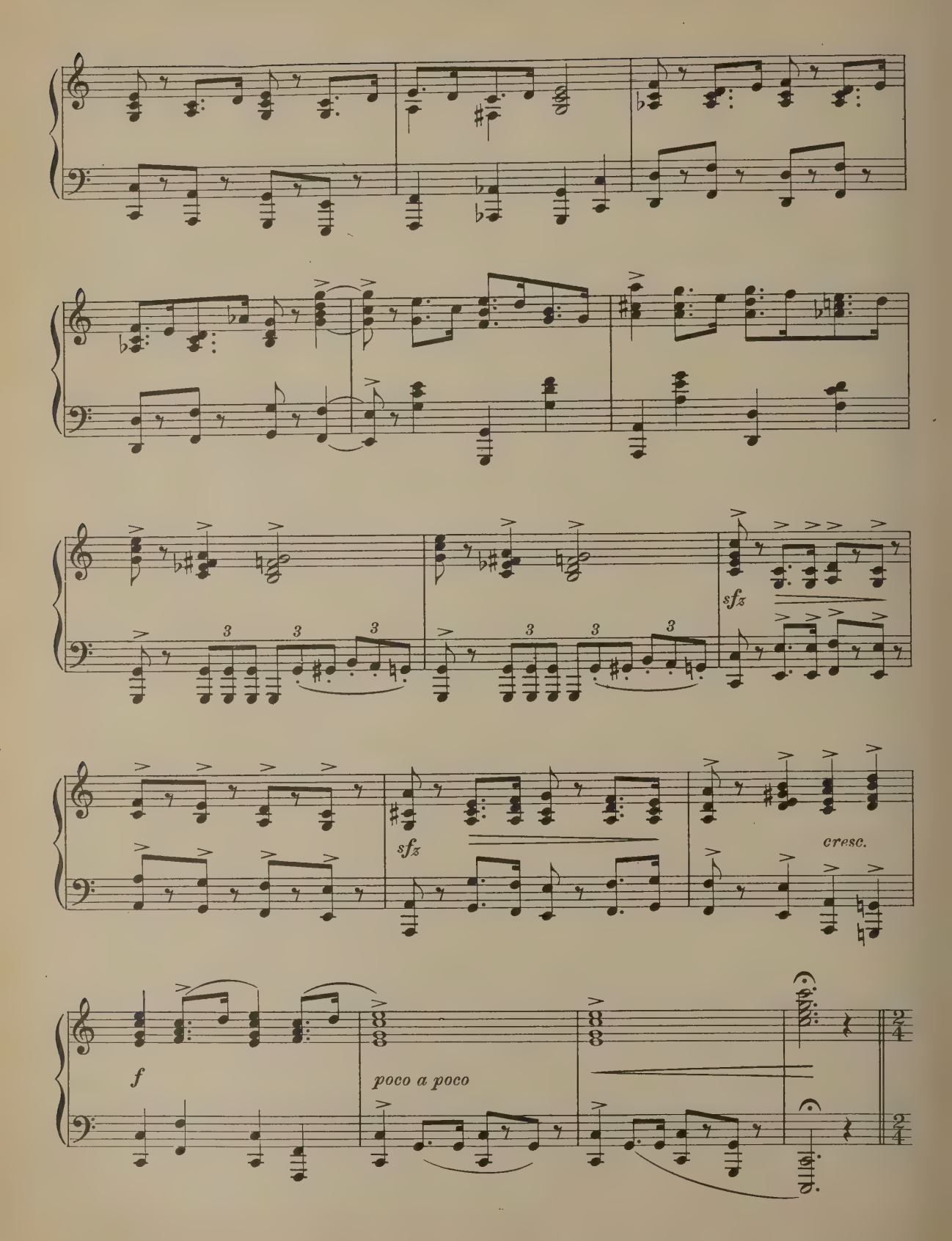
Ped.

Blue, Blue Is The Caribbean

Chorus

No. 4




sfz
sfz
cresc.
f
poco a poco

CHORUS OF RELATIONS

Moderato sostenuto

SOPRANO and ALTO

Blue, blue is the Car - ib - be - an, Blue, blue are the

TENOR

Blue, blue is the Car - ib - be - an, Blue, blue are the

BASS

mf

422526

skies! Thus we sing gai - ly as we come dai - ly

skies! Thus we sing gai - ly as we come dai - ly

Don Cu - beb to sur - prise! Blue, blue is the

Don Cu - beb to sur - prise! Blue, blue is the

f

mood in which he Greets us when we call here; Oh, it

mood in which he Greets us when we call here; Oh, it

f

real-ly is too bad, but the Don gets hop-ping mad When - ev-er he sees us

real-ly is too bad, but the Don gets hop-ping mad When - ev-er he sees us

sfz

all here! CHORUS Don

all here! 1st SOLO Don

piu mosso

For ev-'ry-one a-mong us is re - la - ted to

f piu mosso

2nd SOLO

Cu-beb de Ci - ga - ro! A - bout him we're so - lic - i - tous, Al -

Cu-beb de Ci - ga - ro!

mf

CHORUS

-tho' he does-n't vis - it us, This ver - y re - tir - ing,

Awe in - spir - ing

f

1st SOLO (SOPRANO or TENOR)

Don Cu-beb de Ci - ga - ro! We're wait-ing for the day when we shall

f

Don Cu-beb de Ci - ga - ro!

f

ff

f

2nd SOLO

gath - er 'round To hear his will re - cord - ed; For we

en - ter - tain the no - tion That our ob - sti - nate de - vo - tion To this

f

CHORUS

ver - y re - tir - ing, Awe in - spir - ing Don will be re - ward - ed!

Awe in - spir - ing Don will be re - ward - ed!

Entrance of Men and Maid Servants

Moderato

p

f

MEN SERVANTS ONLY

mf

We find it ver - y dig- ni - fied to form part of this re - tin - ue, For, of course, you see That a Span-ish Grand - ee Is a

FULL CHORUS

That's so! What

That's so! What

de-cent sort of per-son for a man to know.

MAID SERVANTS ONLY

ho! And when the Don picked us to wait up - on his whims, you

ho!

p *rit.* *a tempo*

bet he knew That a pret-ty maid Thinks her - self well paid With the

FULL CHORUS

hon-or that she feels in wait-ing on a Don! We're on! Some Don!

We're on! Some Don!

Maestoso

Here comes Don Cu-beb, With his la-dy lean-ing on his arm! He's a

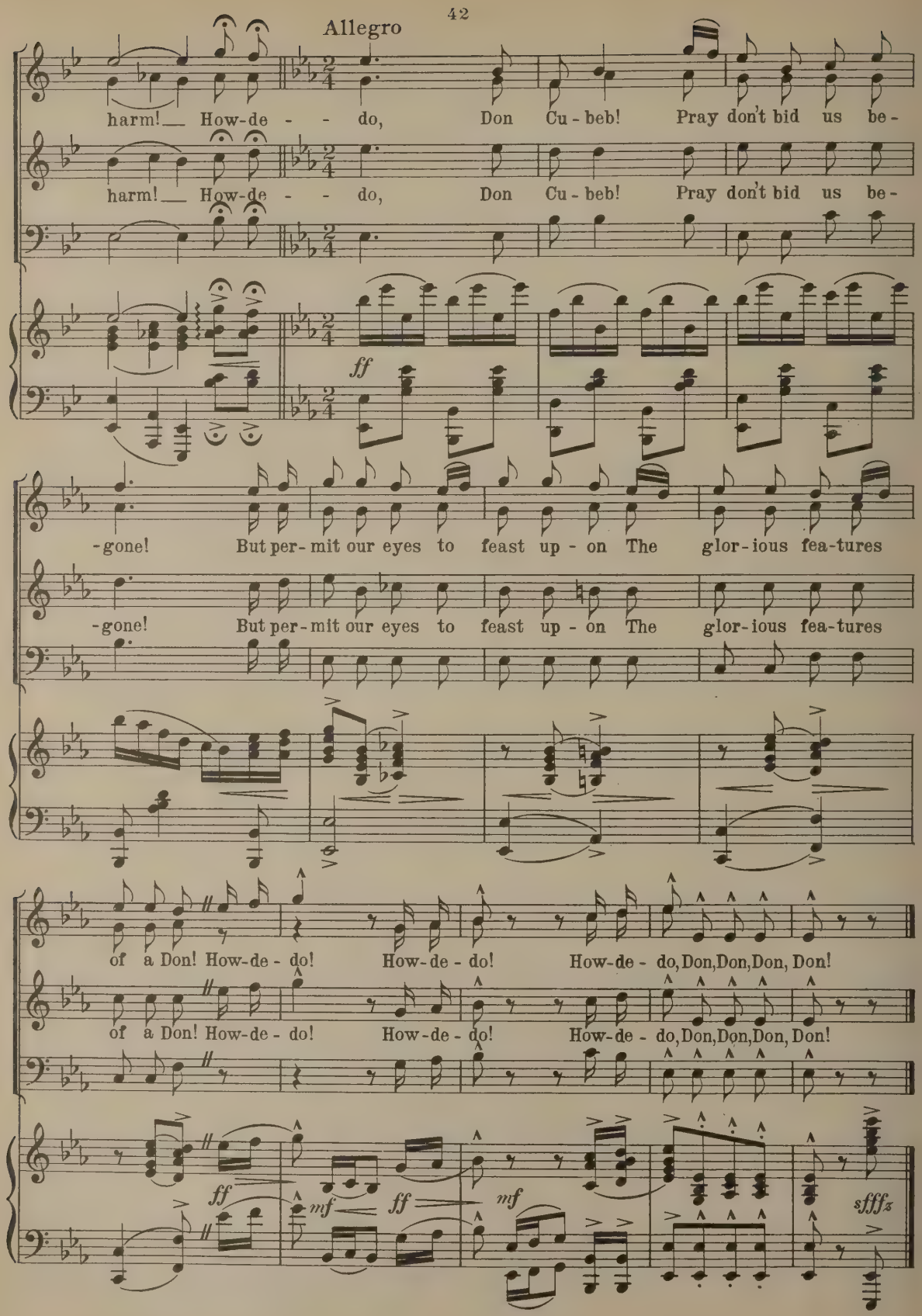
Here comes Don Cu-beb, With his la-dy lean-ing on his arm! He's a

ff

dear old Don, Whom we live up-on, And so long as he's hap-py, Where's the

dear old Don, Whom we live up-on, And so long as he's hap-py, Where's the

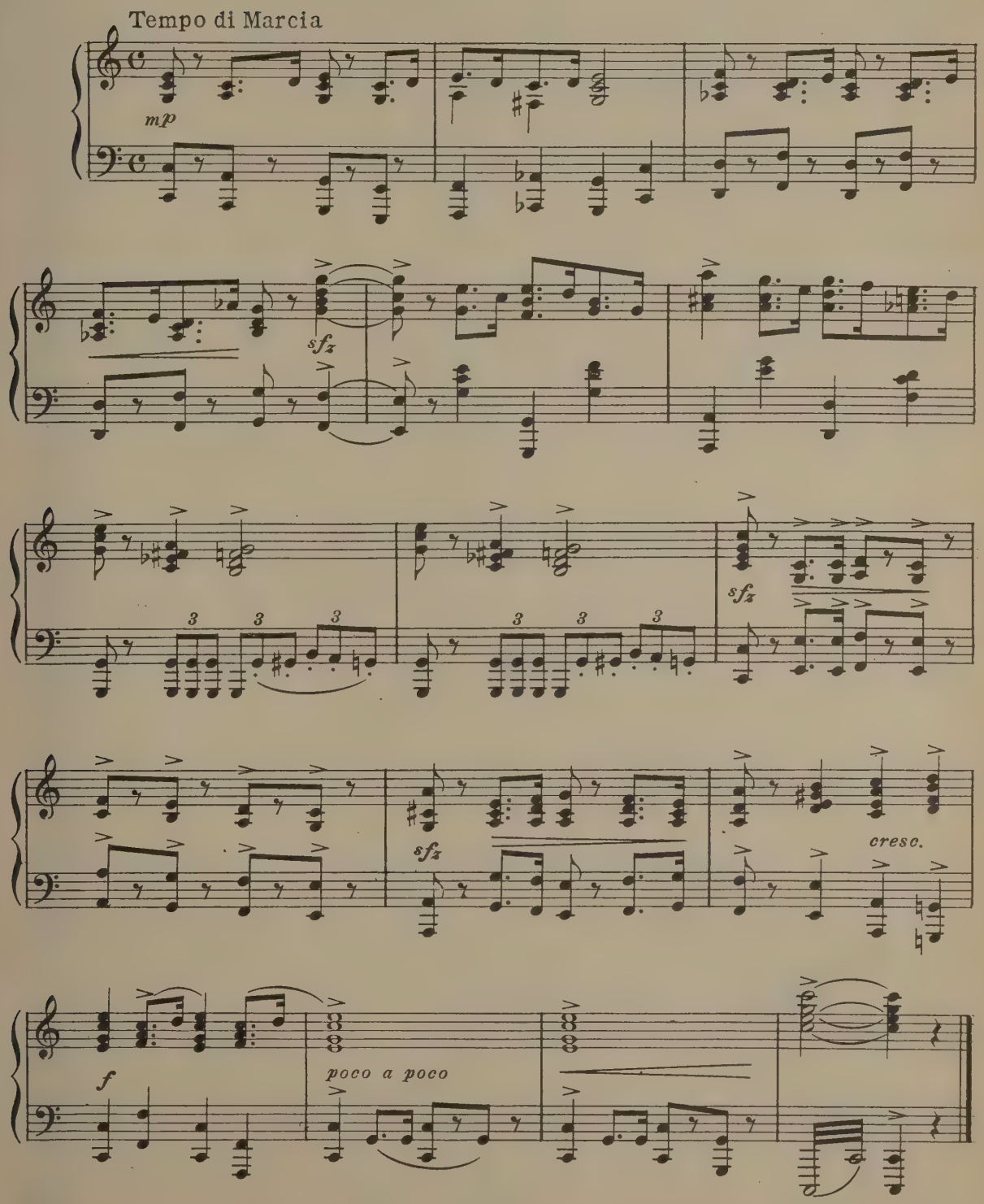
sfz


Allegro
harm! How-de - - do, Don Cu - beb! Pray don't bid us be-
harm! How-de - - do, Don Cu - beb! Pray don't bid us be-
ff
-gone! But per- mit our eyes to feast up - on The glor- ious fea-tures
-gone! But per- mit our eyes to feast up - on The glor- ious fea-tures
of a Don! How-de - do! How-de - do! How-de - do, Don, Don, Don, Don!
of a Don! How-de - do! How-de - do! How-de - do, Don, Don, Don, Don!
ff
mf
ff
mf
sfffz

Exit For Servants And Relations

See Libretto - Page 6

No. 4a

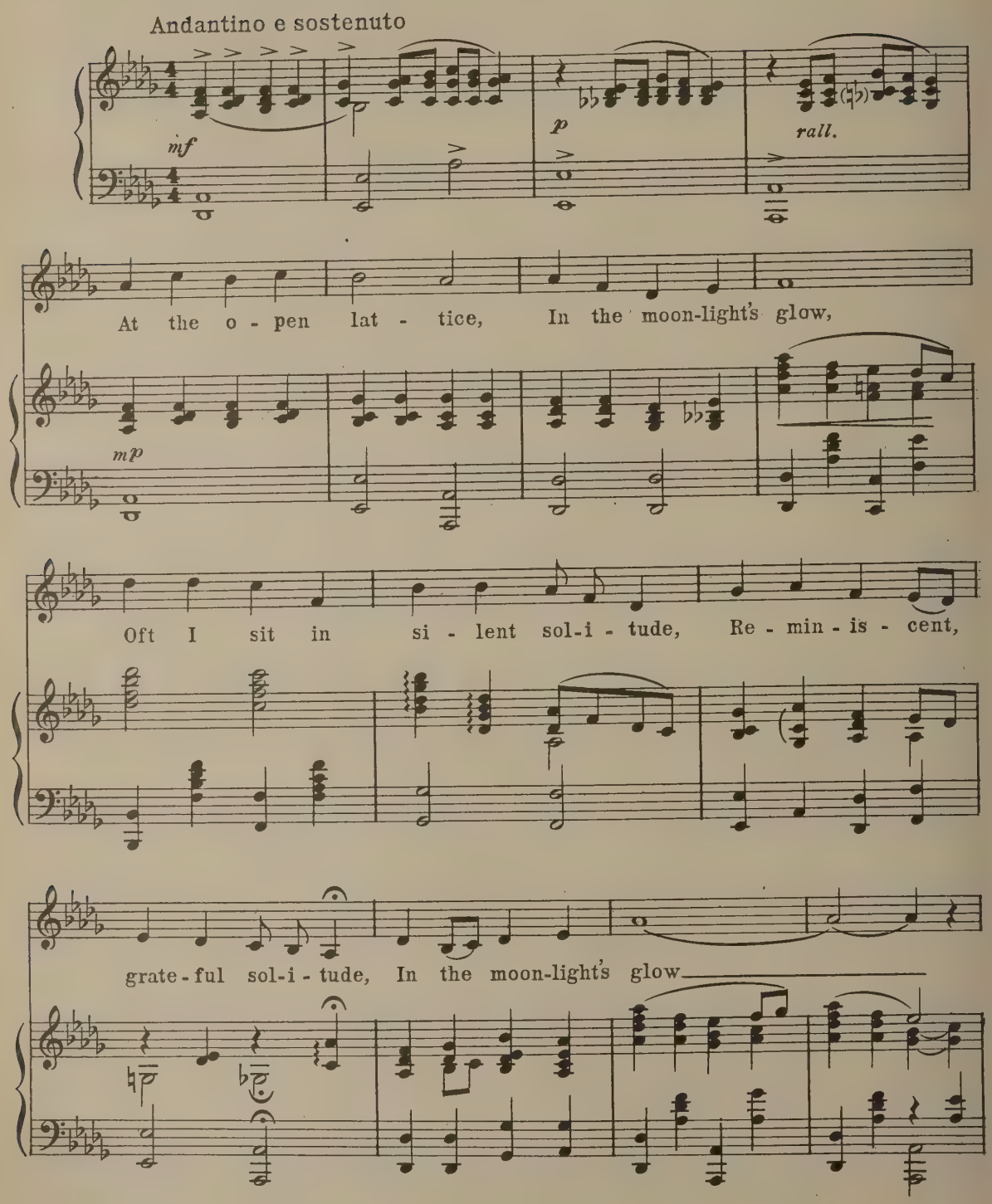


I Once Was Young Myself

BALLAD

Donna Isabella

No5



Vi-sions come and vi - sions go, Sha-dows flit-ting to and fro;

cresc.

Shadows of the dis - tant past, All too beau-ti - ful to last!

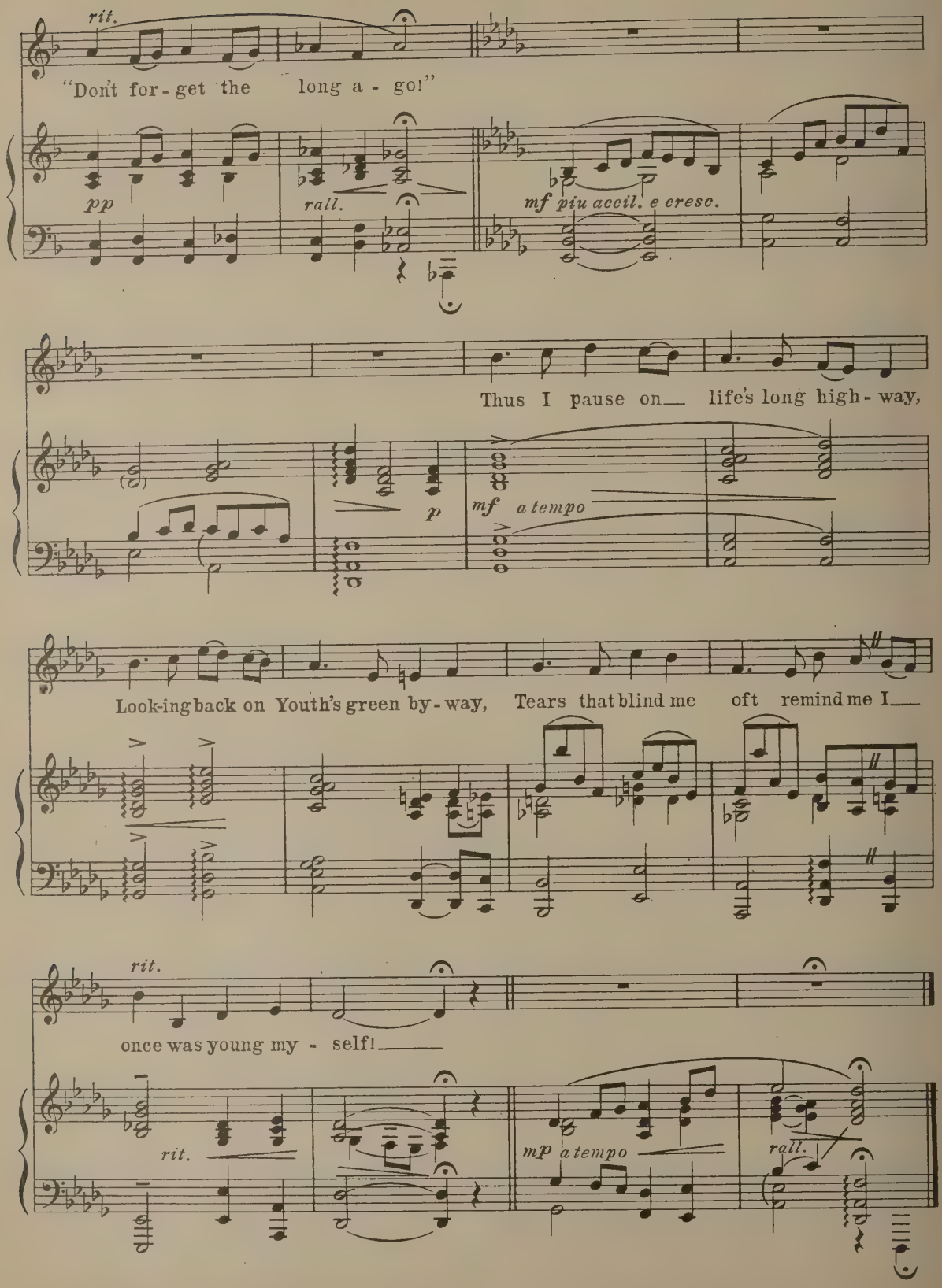
molto rall.

'Mongst those phan-toms of mem - o - ry Hov-ered one who

f a tempo

beck-oned to me; Whis-pered soft - ly, whis - pered low:

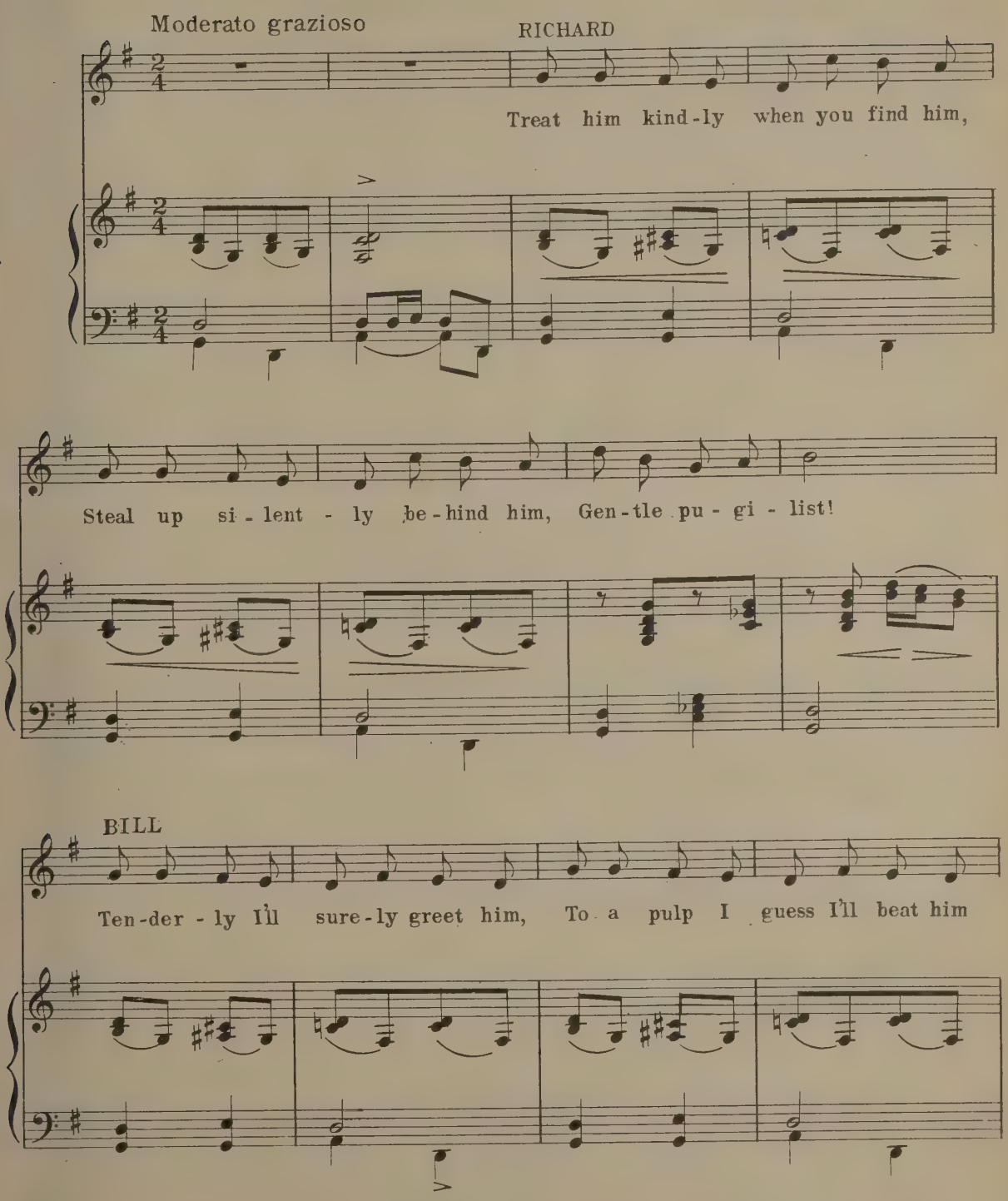
p


rit.
"Don't for - get the long a - go!"
pp
rall.
mf piu accil. e cresc.
Thus I pause on life's long high - way,
p
mf a tempo
Look-ing back on Youth's green by - way, Tears that blind me oft remind me I
rit.
once was young my - self!
rit.
mp a tempo
rall.

Watch Out For The Pirate Crew

Richard and Bill Pilgrim

No. 6



RICHARD

With my fear - ful fist! Don't ad-dress him, please, too gruff -ly;

Treat him firm-ly, not too rough-ly, Mis -ter Bill Pil - grim!

BILL

To o - bey I'll be de - light-ed, But just now I'm all ex - it - ed,

Let me get at him!

dim.e rit.

RICHARD BILL

Gen - tle, gen-tle pu - gi-list! What's he get-ting at? What's he get-ting at?

RICHARD BILL

Ver - y soon you will have missed The man you're look-ing for! Pray en-light-en me!

RICHARD

Take your way down to yon creek, Best be war-y, best be quick!

BILL

Gee! this guy seems might - y slick! Shall I find him?

f

RICHARD

rit.

Yes, you'll find him wait - ing on the shore!

rall.

a tempo

If you miss him you will find You have left your chance be - hind,

a tempo

BOTH

In which case I think that you Had bet - ter go join a pi - rate crew! A

p

f

pi - rate crew! A pi - - rate crew!

sffz

Moderato con moto

RICHARD and BILL

Oh there's man-y and man-y a pi-rate crew Still o'er the world a

mf

roam-ing, Though they may not come a-board With a cut-lass or a sword And their

grin-ning mouths a foam-ing! The mo-dern pi-rate goes to church and

mp

sings hymns on a Sun-day; But he'll start out just the same To re-

sume his pi - rate game When the sun comes up on Mon - day! From

ffz *mf*

poco rit. RICHARD *a tempo*

Mon-day morn to Sat-ur-day night, The wretch-ed vic-tims, scared with fright, Watch

poco rit.

BILL RICHARD BILL BOTH

out, Watch out, Watch out, Watch out, Watch out for the Pi - rate Crew! ___

mp *cresc.* *sffz*

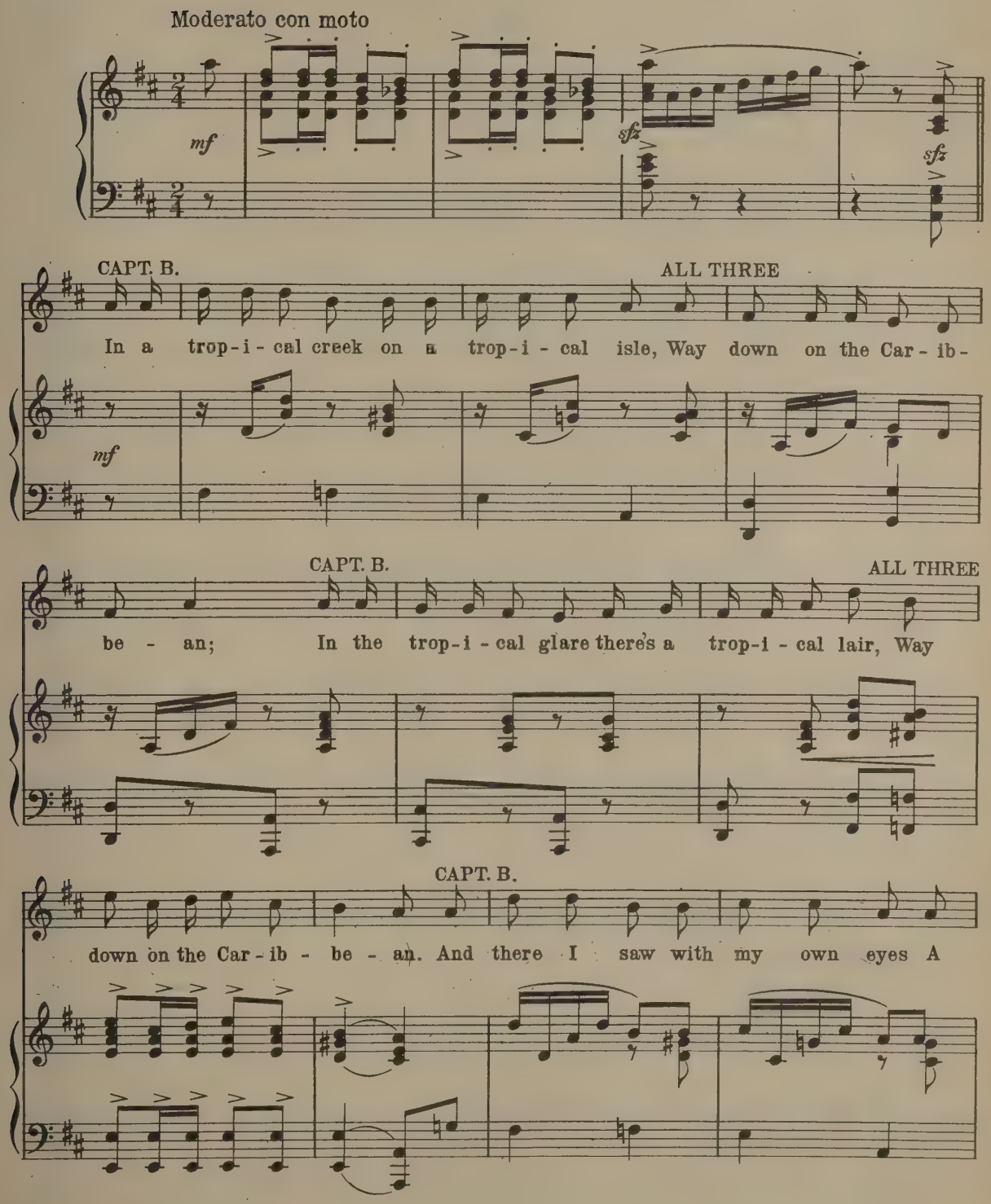
mf *f* *sfz*

In A Tropical Creek On A Tropical Isle

TRIO

Don Cubeb, Capt. Bombastio and Theresa

No. 7



trop-i-cal sight that caused sur-prise; And there I heard with my two ears A—

mf

ALL THREE

love song sung by some Buc-ca-neers! By some Buc - ca - neers!

cresc. *sfz* *rall.*

THERESA

What was the song they sang so sweet?

DON C.

What was the tem-po? Please re-peat!

CAPT. B.

Oh, they

mf

sang a song of sent-i-ment Way down on the Car-ib - be - an! With

f *mf*

whis-kers fierce and cut - lass_ keen, They used strange oaths, and

ALL THREE

in_ be - tween They sang a song of sent - i - ment; A song of sent - i -

f *mp*

ment! _____ of sent - i - ment!

ff *rall.*

CAPT. B.

'Twas all a - bout a maid - en_ fair, Who lived with her pa up

mf *a tempo*

ALL THREE

north some-where; And they all in-dulged in a fear-ful swear, They

CAPT. B.

all in-dulged in a fear-ful swear! That they'd feel re-paid If they

f

ALL THREE

rall.

brought this maid to their pi-rate lair! To their pi-rate lair!

cresc. *ff*

Più mosso

THERESA

rit.

Oh, they sang a song of sent-i-ment Way down on the Car-ib-

CAPT. B.

rit.

Oh, they sang a song of sent-i-ment Way down on the Car-ib-

DON C.

rit.

Oh, they sang a song of sent-i-ment Way down on the Car-ib-

Più mosso

f *cresc.* *rit.* *ff*

a tempo

be - an! 'Twas all a - bout a maid - en fair Who lived with her pa up

a tempo

be - an! 'Twas all a - bout a maid - en fair Who lived with her pa up

a tempo

be - an! 'Twas all a - bout a maid - en fair Who lived with her pa up

mf *a tempo*

north some-where, And they all in - dulged in a fear - ful swear,

north some-where, And they all in - dulged in a fear - ful swear, They

north some-where, And they all in - dulged in a fear - ful swear,

That they'd feel re-paid To their

all in-dulged If they brought the maid To their

In a fear-ful swear, If they brought the maid To their

f

rit.

pi - rate lair, Their pi - rate lair!

rit.

pi - rate lair, Their pi - rate lair!

rit.

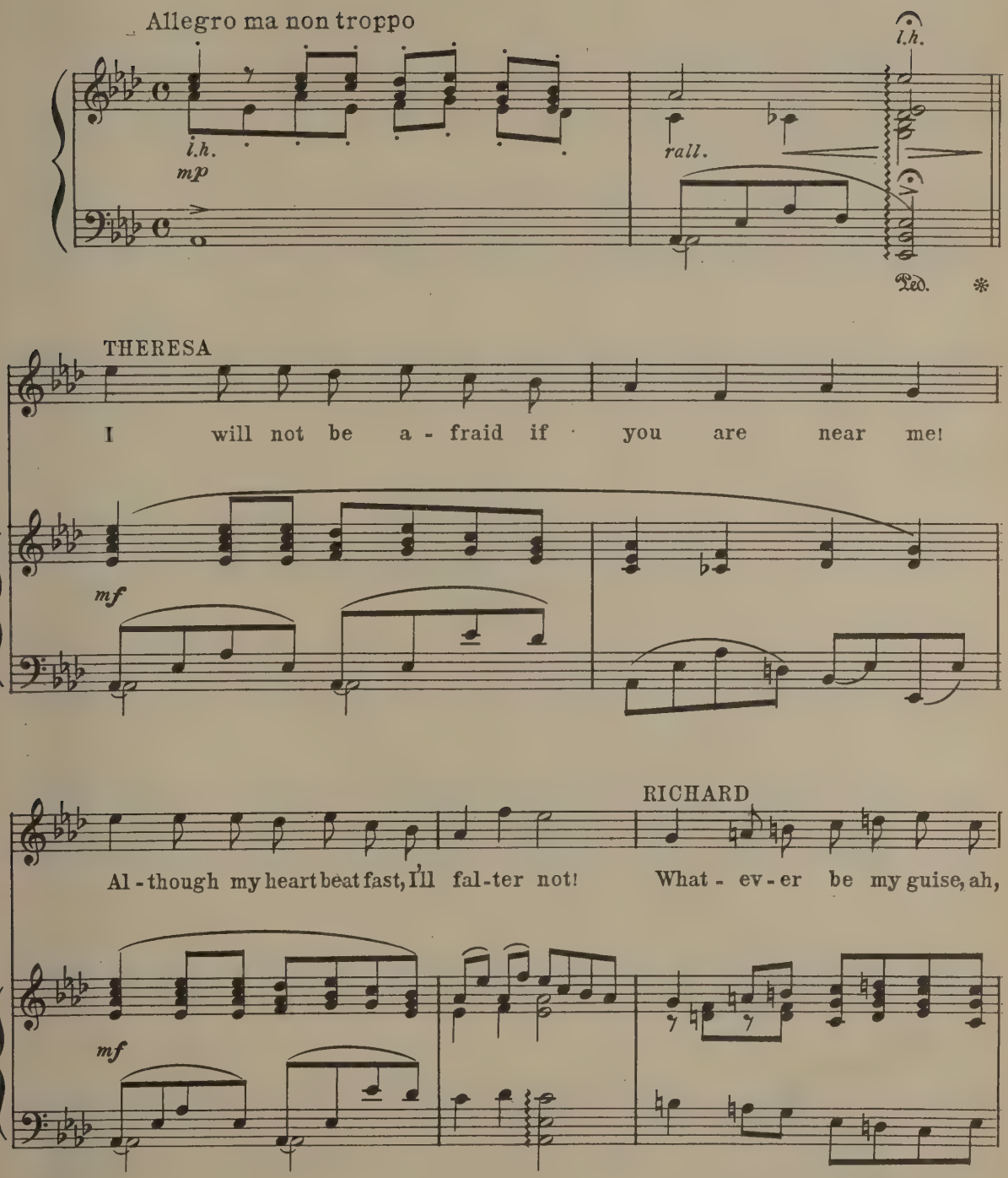
pi - rate lair, Their pi - rate lair!

rall. *ff* *sffz*

Nothing Else Matters At All

Richard and Theresa

No 8



do not fear me; Re - mem - ber 'tis for you I

THERESA

plan and plot! Oh, pro-mise me, What - ev - er you may fire at, You'll

RICHARD

prove your - self an ex - e - cra - ble shot! Could an - y mo - dern

THERESA

rit.

well-behaved young pi - rate Re-fuse such plain request? No, he could not!

rit.

Tempo di Valse

BOTH

What - ev - er

mp

mf

may be - fall, we'll trust to lov - ers' luck;

From grim mis - for - tune's dis - mal skies, Sweet hope

f

well pluck. For love is trust - ing, love is

mf

poco rit.

sure, Through good and e - vil 'twill en - dure! If I love

poco rit.

a tempo

you and you love me, Noth - ing else mat - ters at

fz *a tempo*

all! Noth - ing in all the world mat - ters at

mf *f*

rit.

all, dar - ling, Noth - ing else mat - ters at all!

rall.

Some Day, Somehow

SONG

Eleanor

Nº 9

Moderato con moto

mf

rall.

A voice comes sing - ing thro my dreams, In

f

mf a tempo

ac - cents soft and ten - der; I hear its plead - ing

till it seems My heart it - self must needs sur - ren - der!

rit.

Smoothly

Some day, Some day, Some day in the sun - lit fu - ture,

mp - f

I shall meet the one whose wait - ing for me, Feel the spell of ro - mance

pp

cresc.

poco rit. *a tempo*

steal-ing o'er me! Some day, Some day, Vi - sions throng my fan-cy

poco rit. *a tempo*

poco rit.

now! Fate de-crees that soon or late Ev-'ry heart shall find its mate,

poco rit.

1 2 *molto rit.*

Some day, some - how! Some day, some - how!

a tempo *molto rit.*

Chorus

Pirates and Maid Servants

No. 10

Moderato e mysterioso

mp *f*

mf *dim.*

rall. *ffz* *sffz*

CHORUS of PIRATES
(*unison*)

We're a gang of pi - rates bold and vil - lain-ous. Hist! Hist!

mp

Ho, for the blun-der-buss! This here sort of life is sim - ply kill-in' us.

mf

Hist! Hist! 'Ware of the Span-ish cuss! Note our mien, suf -

mf

-fi - cient-ly fer-o - cious; Watch our deeds, you'll find 'em all a-tro - cious;

Though we're young, as pi-rates we're pre-co-cious. Hist! Hist! What-ll be-come of us?

f

(Maid Servants Enter, L. 1 & L. 2)

mf *più mosso* *cresc.*

CHORUS of MAID SERVANTS

Allegretto ma non troppo

(*Solo Voice only*)

What is all this gos-sip that has

mf

CHORUS

reached our will-ing ears; Talk a - bout some pi - rates, wick-ed buc - ca - neers!

(*Solo Voice*)

How ab - surd it is to think such things can ev - er be,

mf

Pi - rates now - a - days are things we nev - er, nev - er see!

CHORUS

poco rit.

All is qui - et, all is fair, there's no-thing here in sight! But

rit.

if we saw a pi - rate we would sure - ly die of fright!

f

Tempo I

CHORUS of PIRATES

We're a gang of pi - rates

f

mf

bold and vil - lain-ous. Hist! Hist! Some-bod-y's snoop-in' 'round!

This here sort of life is sim - ply kill - in' us. Hist! Hist!

Nev-er a bless-ed sound! All is quiet. There's naught to stay our du - ty.

MAID SERVANTS

PIRATES

What a scene of calm and lone-ly beau-ty! Now to search for

and se-cure the boot-y! Hist! Hist! No-bod-y's on the ground! Oh, a

sfz *sfz* *mp* *f*

Moderato

MAID SERVANTS

pi-rate's life is the life for us This sil-ly talk of pi-rates makes us

f

PIRATES

MAID SERVANTS

smile! Cut-lass, sword and a good round cuss! They'll all for-get it in a lit-tle

ff

MAID SERVANTS

SOPRANO and ALTO

while! Oh, there's no one here to cre - ate a fear In

TENOR

Oh, there's no one here to cre - ate a fear In

BASS

mf

hearts as bold as ours, _____ We can go our way with a

hearts as bold as ours, _____ We can go our way with a

as ours,

spir - it gay, For as far as eye can see the pro - pect's

spir - it gay, For as far as eye can see the pro - pect's

Ped.

peace - ful as can be! Noth - ing but the sky and the

peace - ful as can be! Noth - ing but the sky and the

pret - ty lit - tle flow'rs.

rit.

pret - ty lit - tle flow'rs. Noth - ing but the sky and the

rit.

mf rit.

Largo

The sky and the pret - ty flow'rs.

pret-ty lit - tle flow'rs, The sky and the pret - ty flow'rs.

Largo

cresc. *ffz*

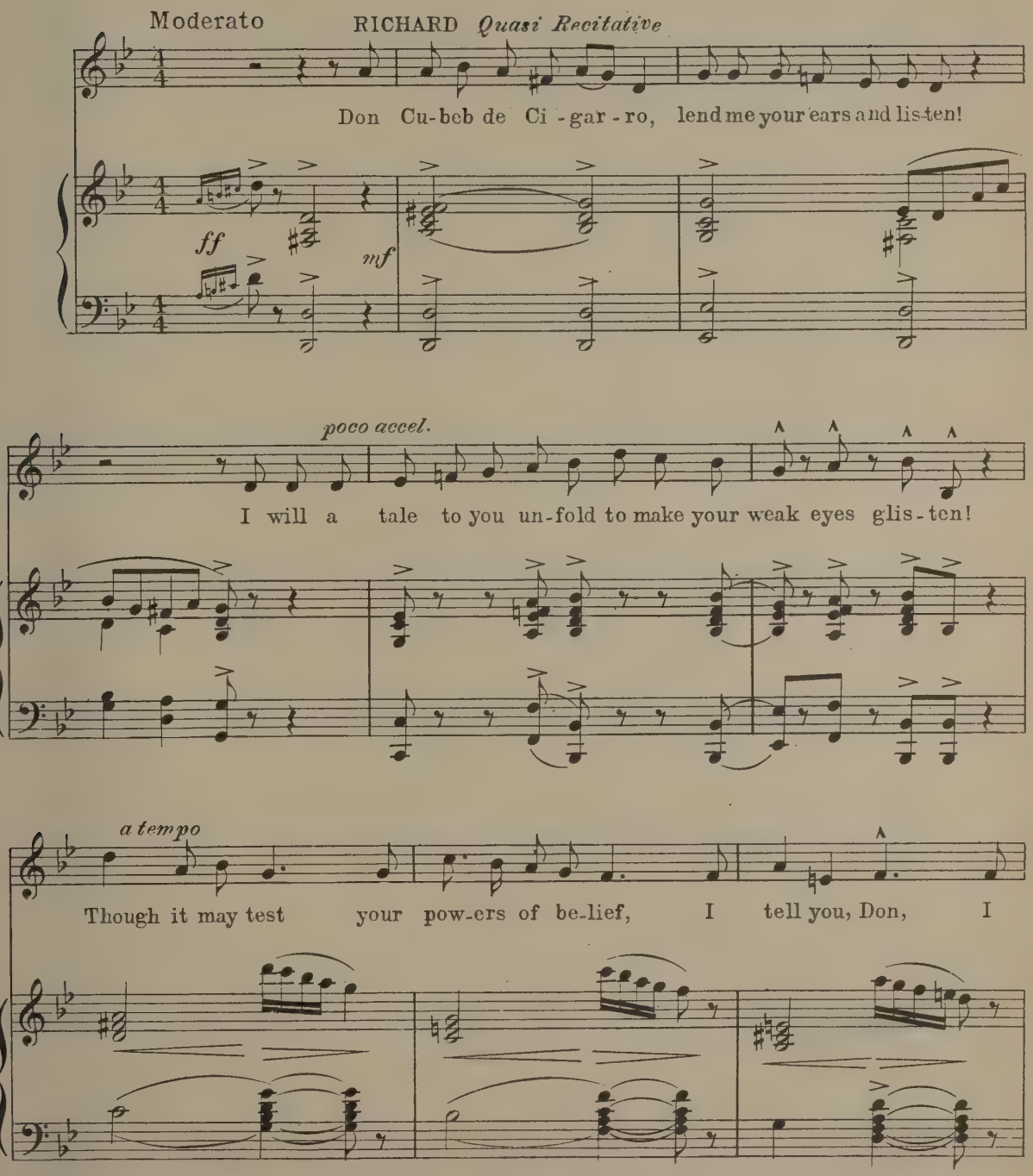
molto rall.

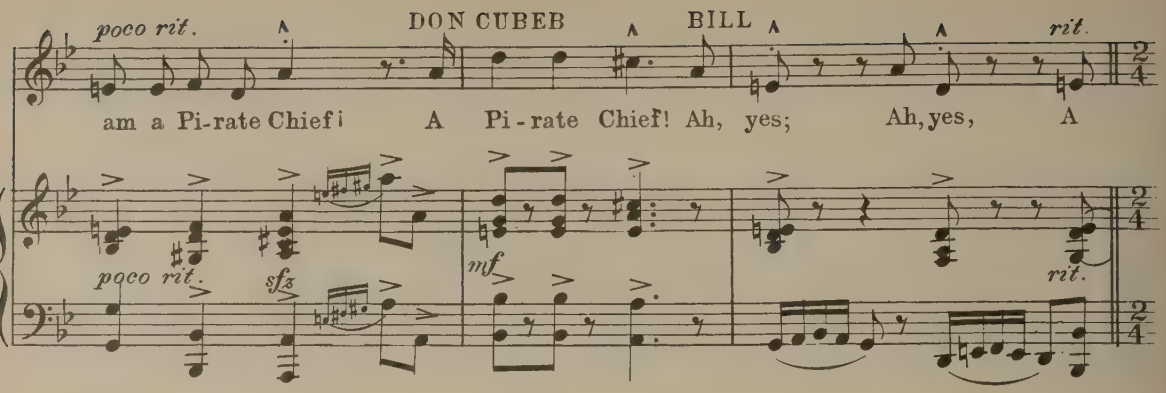
fff

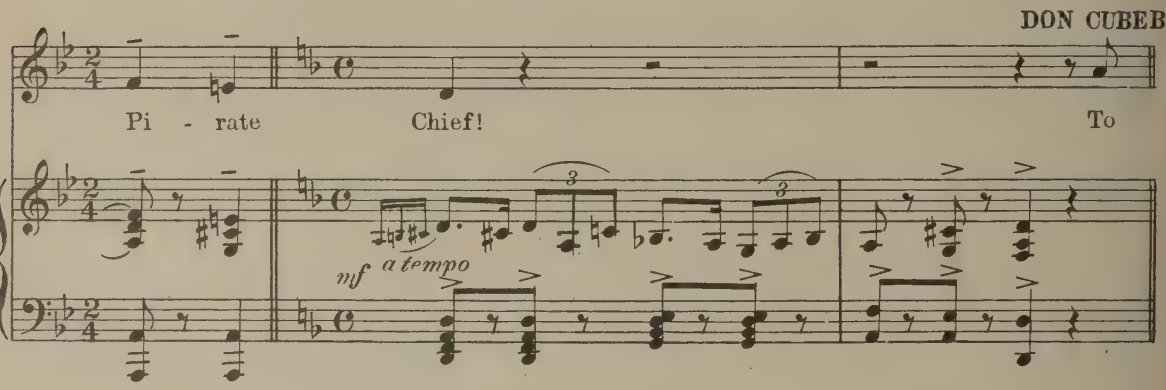
Ped.

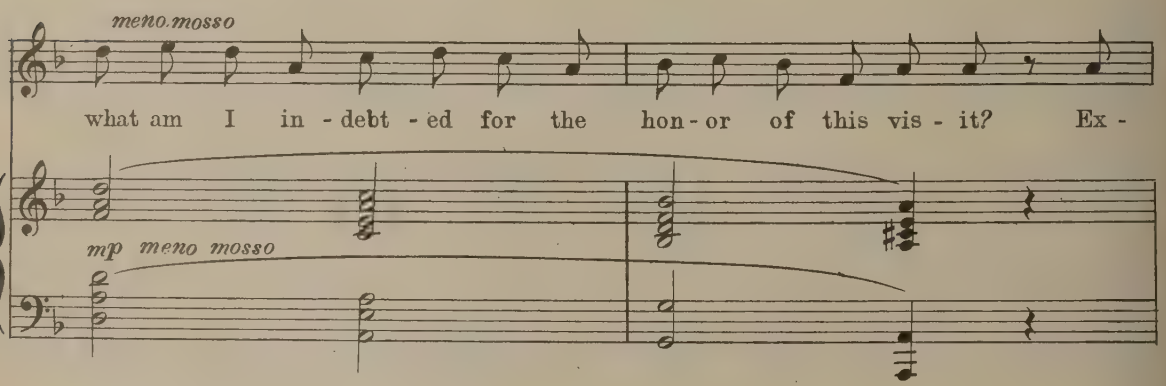
Finale Act I

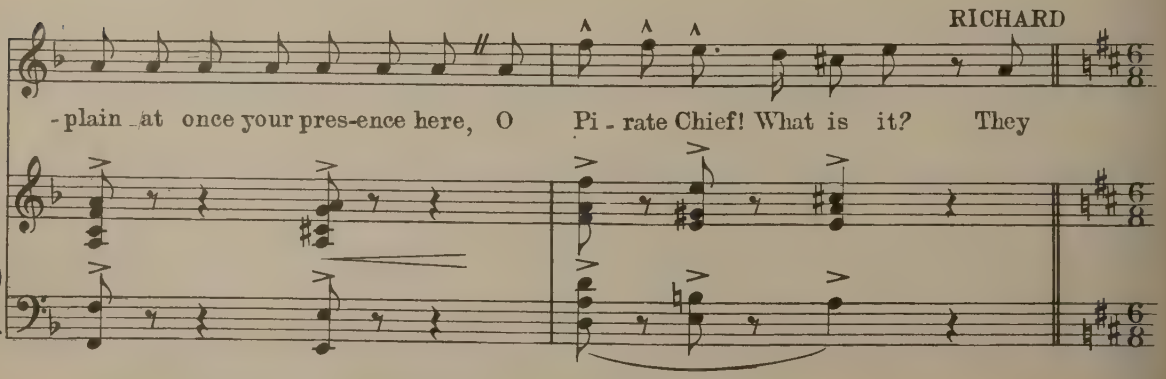
No 11




poco rit.
DON CUBEB
BILL
rit.
am a Pi-rate Chief! A Pi-rate Chief! Ah, yes; Ah, yes, A
poco rit.
sfz
mf
rit.


DON CUBEB
Pi - rate Chief! To
mf
a tempo


meno mosso
what am I in - debt - ed for the hon - or of this vis - it? Ex -
mp meno mosso


RICHARD
- plain at once your pres-ence here, O Pi - rate Chief! What is it? They

Moderato grazioso

tell me, Don, that you pos-sess A daugh-ter fair and beau-ti-ful; They

mp

tell me she is noth-ing less Than fi-li-al and du-ti-ful. A

prize so fair is all too rare, And one we great-ly cov-et; If

she could share our pi-rate lair, We rath-er think she'd love it!

(Entrance of Zim and Zam)

Marcia DON CUBEB *(spoken)* You mean to say you'd rob me of my daughter! *(He points to Zim*

f

and Zam) What ho! The Guard!

Allegretto

CAPTAIN BOMBASTIO

What is it, Ex-cel-len-cy?

(Enter Capt. Bombastio)

mf

Why the rum - pus? In-to what broil-ing pot would

DON CUBEB

you now dump us? You see these men? They

f

Moderato

RICHARD & BILL

claim that they are pi - rates Yes, yes, in man - ner strict - ly de - fer -

f

en - tial,— Though mod - es - ty just now is not es -

sen - tial, We claim to be two cut - throats who are

look - ing for a job or two, For we're a cou-ple of ice-cold-blood-ed

CAPT. BOMBASTIO

pi - - - rates! Ah, ha! they're pi-rates!

sffz

DON CUBEB

Arrest them!

ff

CAPT. B.

I'll

fff

Allegretto

do my best At your re-quest, But I've no zest for this ar-rest; I

f

fear we may un-cov-er a nest of pi - - - rates!

ff

Ped.

*

(Entrance of Men and Maid Servants)

mf

ff

poco rall.

a tempo

Allegretto

CHORUS

SOPRANO and ALTO

A - las, a - las! What's come to pass Our hap - pi - ness to

TENOR

A - las, a - las! What's come to pass Our hap - pi - ness to

BASS

Allegretto

ff

mar, oh? Oh, pshaw! Oh, pshaw We're

mar, oh? Oh, pshaw! Oh, pshaw We're

f

sor - ry for Don Cu - beb de Ci - gar - ro!

sor - ry for Don Cu - beb de Ci - gar - ro!

ff

Maestoso

Take heart, your Ex - cel-len - cy!

Take heart, your Ex - cel-len - cy!

rall.

Maestoso

ff

We are here to pro-tect you, Sir! Here in brave ar-ray,

We are here to pro-tect you, Sir! Here in brave ar-ray,

mf

f

Read - y for the fray, Say the word, your Ex - cel - len - cy!

Read - y for the fray, Say the word, your Ex - cel - len - cy!

Allegretto con moto

THERESA

Oh, fa - ther, say! What means this great com -

mf

ISABELLA

mo - tion? Ah, lack - a - day! What it's

MISS PELLING

all a-bout I have no no - tion! Dear,

dear - ie me! It cer-tain-ly up - sets my nerves com-

RICHARD

plete - ly! So far, I think We've

Grandioso

car-ried out our lit - tle plan quite neat - ly! Fair la-dy,

mf

I an in - vi - ta - tion do ex - tend, And pray that you'll, that you'll ac -

cept it! Re - gard a hum - ble Pi - rate as your friend, Who

rit

made a vow and now has kept it!

THERESA (drawing back)

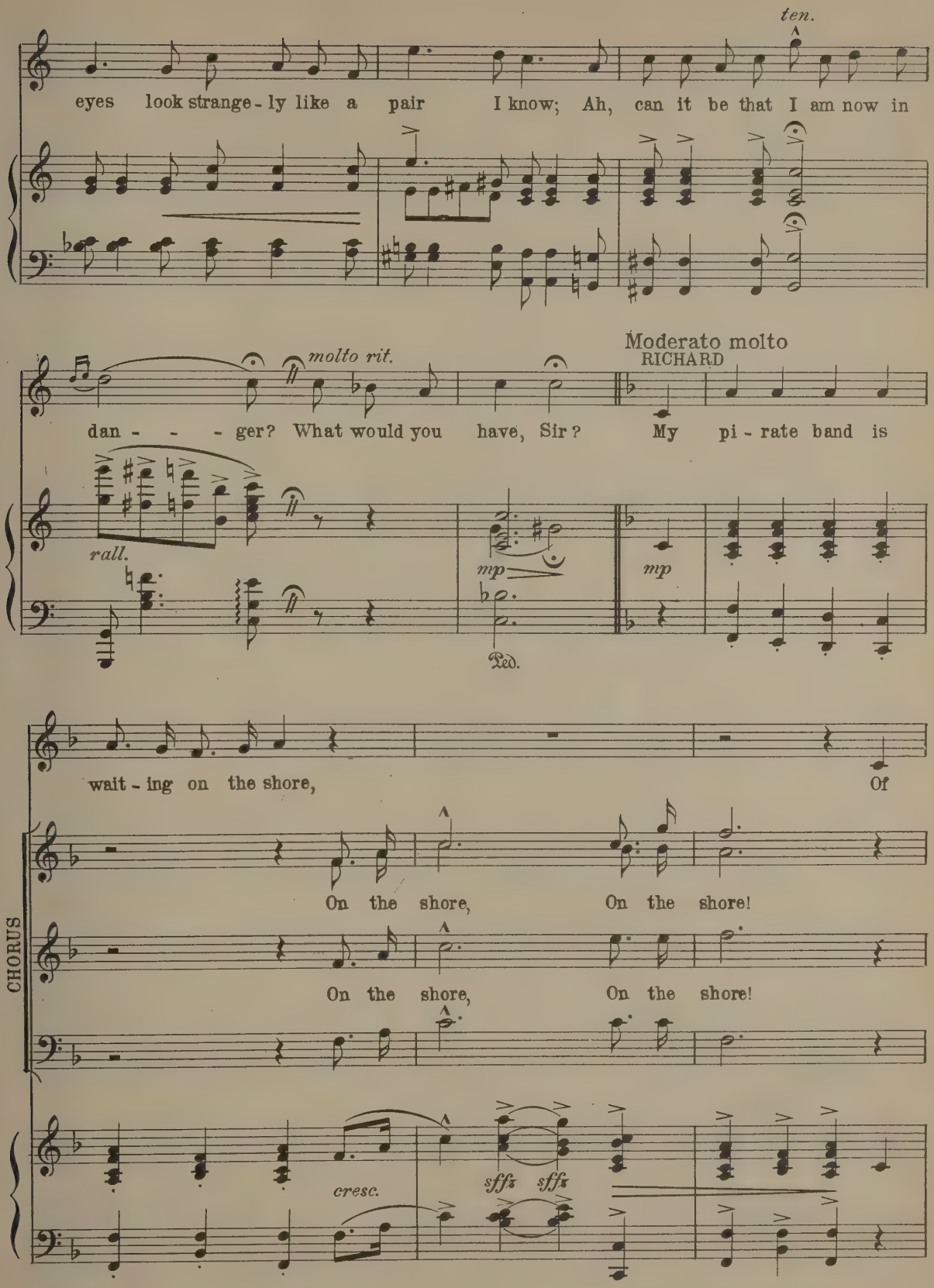
piu mosso

Who are you that you

f

(aside)

make this show Of bold - ly talk - ing to a strang - er? Those


ten.
eyes look strange-ly like a pair I know; Ah, can it be that I am now in
molto rit.
Moderato molto
RICHARD
dan - - - ger? What would you have, Sir? My pi-rate band is
rall.
mp
mp
Ped.
wait-ing on the shore, Of
CHORUS
On the shore, On the shore!
On the shore, On the shore!
cresc.
sff
sff

pa-tience they've ex-haust-ed all their store; But

On the shore, On the shore!

On the shore, On the shore!

cresc. *sfz sfz*

Moderato

ere I shout them my com-mand, I ask you will you join our band And

come with me and take my hand To lead you to a Prom-ised Land?

CHORUS

f *ff*

A Prom - ised Land! A Prom - ised Land! Ha, ha, ha, ha, ha, ha, ha, ha,

A Prom - ised Land! A Prom - ised Land! Ha, ha, ha, ha, ha, ha, ha, ha,

ff

Maestoso

ha! What nerve, Your Ex - cel - len - cy!

ha! What nerve, Your Ex - cel - len - cy!

Maestoso

ff rit. *ff*

DON CUBEB

'Pon my word, 'tis im - per - ti-nent!

CHORUS

SOPRANO and ALTO

Read - y for the fray,

TENOR

Read - y for the fray,

BASS

We will bar the way, Say the word, your Ex-cel - len - cy!

We will bar the way, Say the word, your Ex-cel - len - cy!

mf

Moderato

THERESA

I can-not leave my par-ents, sir, of course, Un-

cresc.

less you choose to bear me off by force!

Grandioso

fff

RICHARD

A good i-dea, my charm-ing sen-or-i-ta!

sfz

CHORUS of PIRATES
(unison)

(Pirates enter)

With a

ff

rall.

Allegro ma non troppo

grim de - ter - min - a - tion and a sense of sweet e - la - tion We are

mf

here to do your bid-ding! You had best make up your mind that we're in

ear - nest, for you'll find that We have no i - dea of "kid-ding." Where's the

f

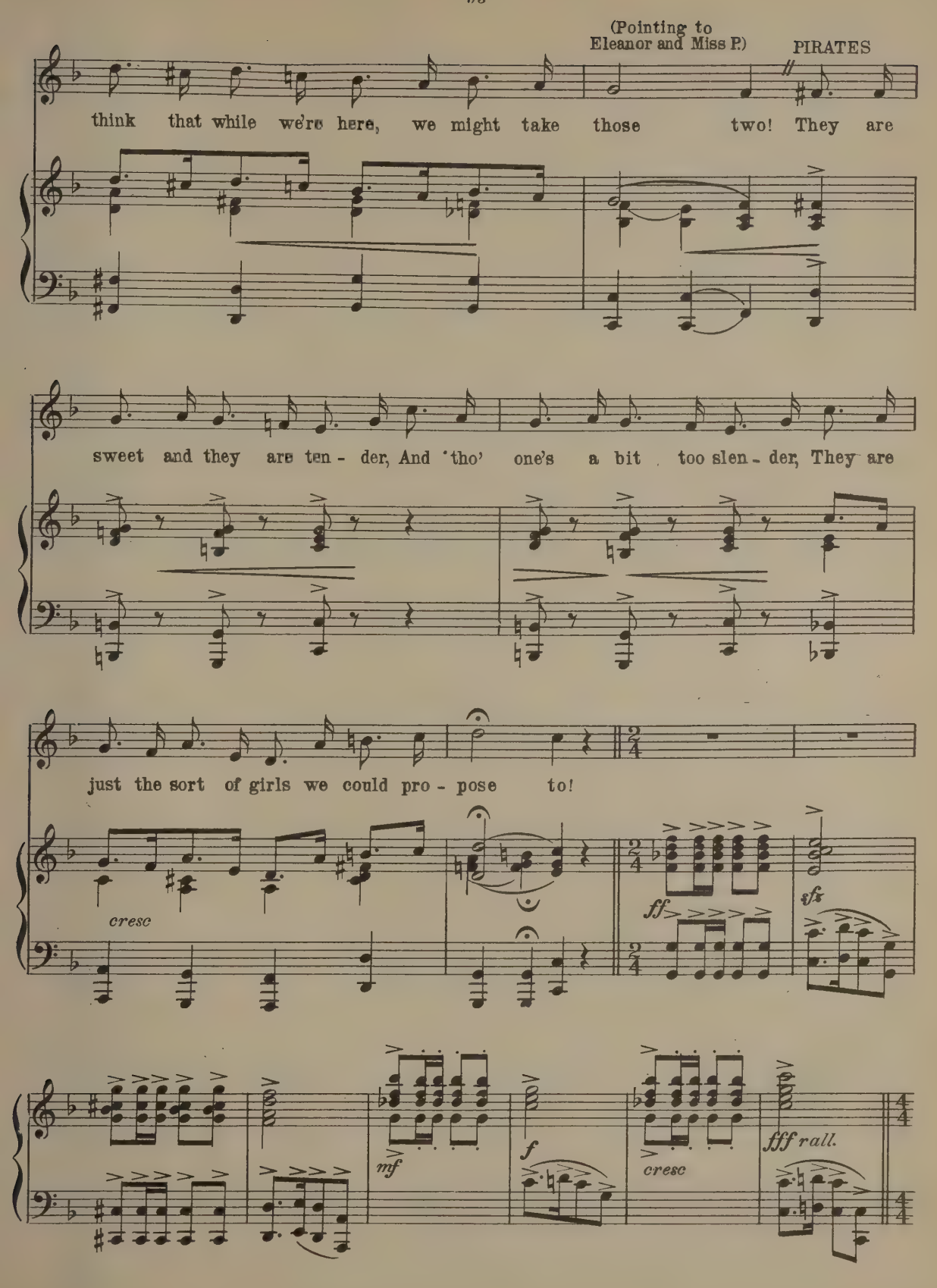
RICHARD

la - dy? There! Go seize her! We are sure this ought to please her.

PIRATES (advancing)

And I

RICHARD


(Pointing to Eleanor and Miss P.)
PIRATES
think that while we're here, we might take those two! They are
sweet and they are ten - der, And 'tho' one's a bit too slen - der, They are
just the sort of girls we could pro - pose to!
cresc
ff
sfz
mf
f
cresc
fff rall.

Moderato con moto

CHORUS

Some day, some day, Some day in the sun-lit fu - ture,

Some day, some day, Some day in the sun-lit fu - ture,

f

I shall meet the one who's wait-ing for me, Feel the spell of ro-mance

I shall meet the one who's wait-ing for me, Feel the spell of ro-mance

poco rit. *a tempo*

steal - ing o'er me! Some day, some day, Vi - sions throng my fan - cy

steal - ing o'er me! Some day, some day, Vi - sions throng my fan - cy

cresc. *poco rit.* *ff a tempo*

now. Fate de-crees that soon or late Ev-'ry heart shall find its mate,

now, sweet vi - sions, Fate de-crees that soon or late Ev-'ry heart shall find its mate,

Some day, some - how! Some day, some - how! Some day, some - how, Some

Some day, some - how! Some day, some - how! Some day, some - how, Some

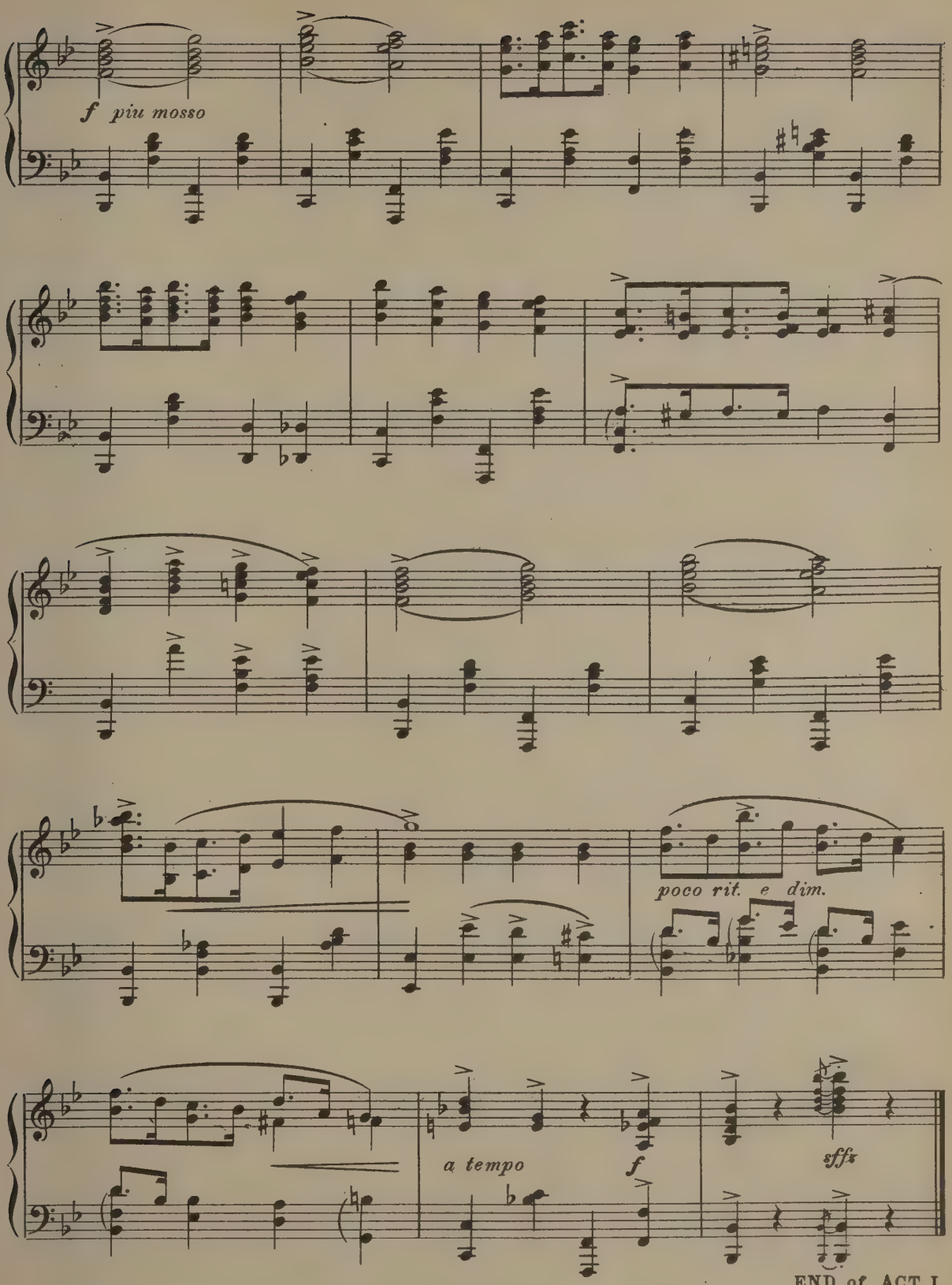
fff

day! Some - - - how!

day! Some - - - how!

CURTAIN

fff *ffs* *rall.*



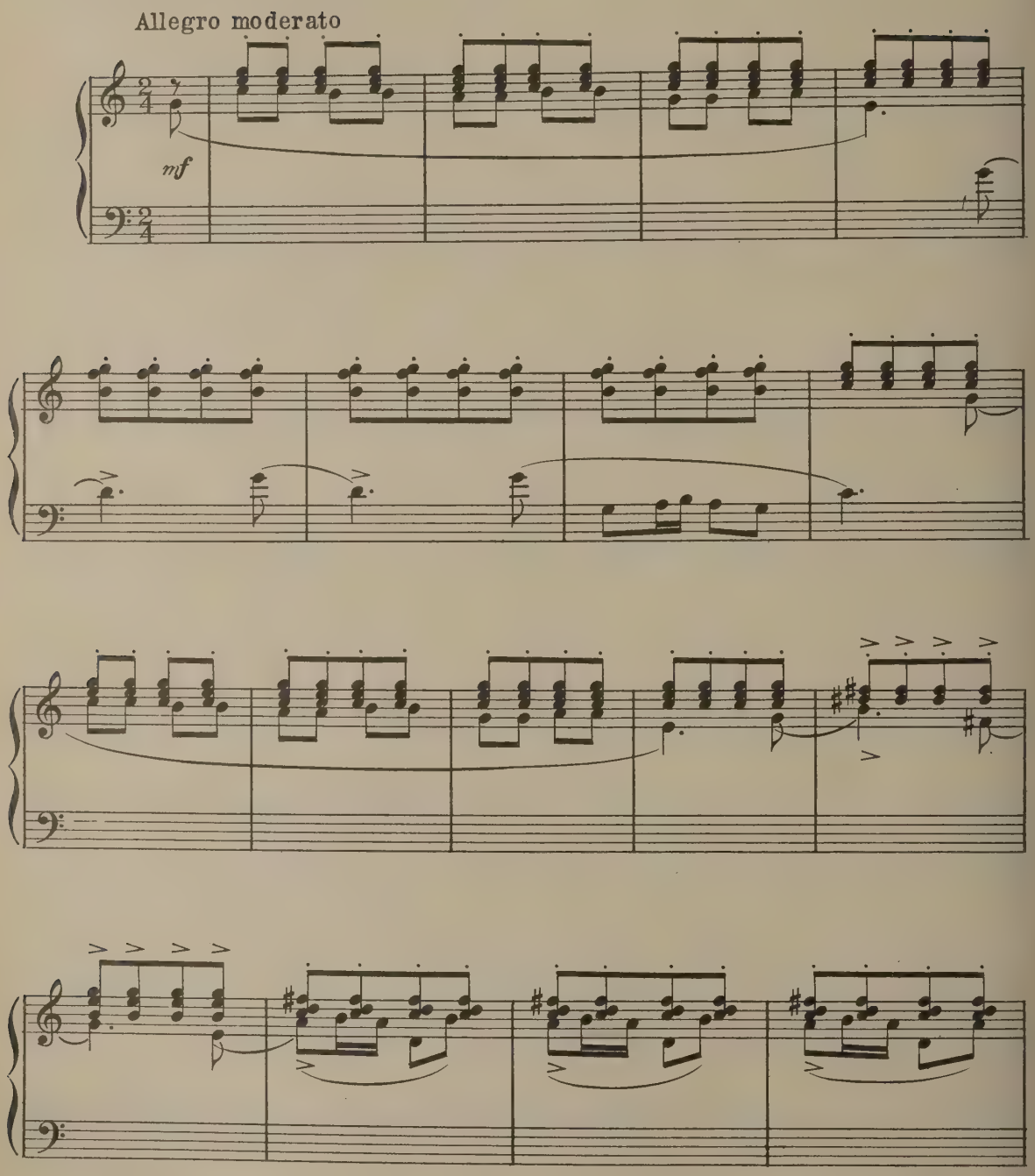
END of ACT I

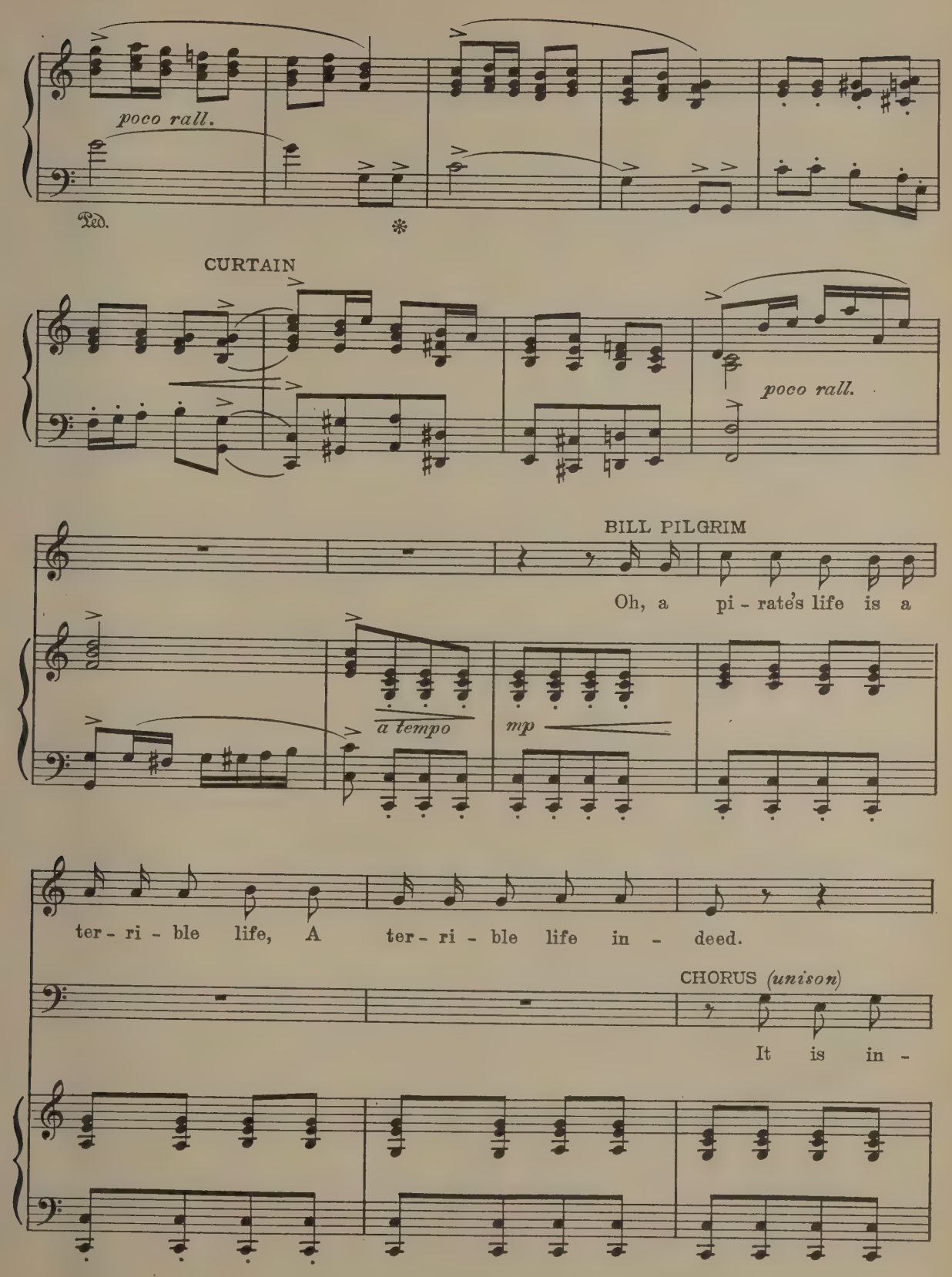
Act II

Introduction, Solo And Chorus

Bill Pilgrim and Pirates

No 12




poco rall.
Ped.
CURTAIN
poco rall.
BILL PILGRIM
Oh, a pi - rate's life is a
a tempo
mp
ter - ri - ble life, A ter - ri - ble life in - deed.
CHORUS (unison)
It is in -

deed a ter-ri-ble life! A ter-ri-ble life!

f

BILL PILGRIM

There's ab-so-lute-ly noth-ing to do, Which makes an av-er-age

nf

pi-rate blue; For a pi-rate wants to run some one through And he's

not par-tic-u-lar where or who.

CHORUS

He is not par-tic-u-lar,

BILL

The

not par - tic - u - lar Where or who!

life of the pi - rates we'd read a - bout In books when we were

young, Was far from sen - si - ble, Re - pre - hen - si - ble!

CHORUS *(unison)*

ff

BILL

Most of the brood were hung! But now - a - days such

mf

pi - rate ways Are frowned on by so - ci - e - ty; To_ our dis - gust we

find we must Act on - ly with pro - pri - e - ty.

CHORUS of PIRATES

Moderato

f

Oh, a pi - rate's life is a ter - ri - ble life When he

has to act po - lite - ly; He finds it hard to keep on his guard And

say his pray - ers night - ly. A pi - rate real - ly ought to be An

an - i - mal wild and un - tamed; But when his claws are

drawn or clipped A pi - rate can't help feel - ing hipped And he

na-cher-ly feels a - shamed, He feels a - shamed!

ff

PIRATES CHORUS

Oh, _____ A

Tempo I

pi - rate's life is a ter - ri - ble life, A ter - ri - ble life in - deed. It is in -

deed a ter - ri - ble life! _____ A ter - ri - ble life!

f

There's ab - so - lute - ly noth - ing to do, Which makes an av - er - age

mf

pi - rate blue, For a pi - rate wants to run some one through, And he's

not par - tic - u - lar where or who, He's_ not par - tic - u - lar,

not par - tic - u - lar where or who! A

frall.

Maestoso

shouted

pi - rate's life is a ter - ri - ble life! It is!

sff

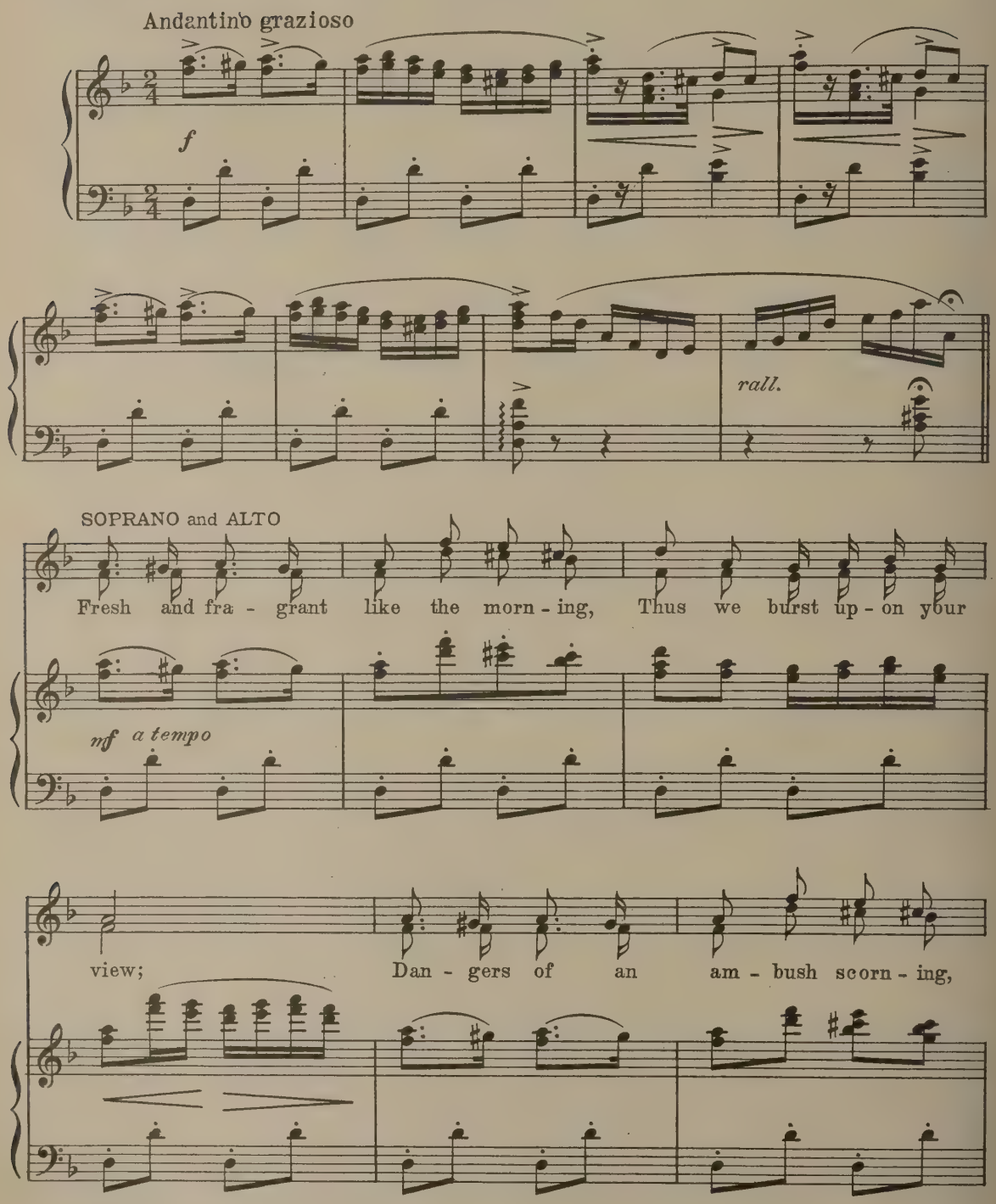
sfffz

Fresh And Fragrant Like The Morning

CHORUS

Wives, Sweethearts and Pirates

No. 13



'Cause we know a thing or two. We are not a-

legato

fraid of a bunch of pi-rates queer, Pi-rates of the

cal-i-ber you see right here! We know all a-

nf a tempo

bout their his-t'ry, We have known them all our lives;

rit.

There is not the slight - est mys - t'ry: We are their sweet-hearts and their

rall.

CHORUS of PIRATES

A little faster

wives! Good - - morn - ing, dar - lings! Oh, how sweet you

f *mf*

look to us to day! There's lots of com - forts,

lots to eat At the big ho - tel, they say!

rall.

Tempo I

WIVES and SWEETHEARTS

Thus we show ap - pre - ci - a - tion Of your gen - e - ros - i -

mf a tempo

ty; We're en - joy - ing our va - ca - tion

By the Ca - rib - be - an Sea! It's so nice to

legato

know you are bus - i - ly em - ployed, With your scheme ad -

ven - tur - ous we're o - - ver - - joyed! Tell us when you're

mf a tempo

through, my dar - lings, We can pack up an - y day,

rit.

To re - turn with you, my dar - lings, Back to the dear old U. S.

rall.

CHORUS of PIRATES

A little faster

A. It's good, my dar - lings, just to know How

f

mf

du - ti - ful you are; But we've some busi - ness,

ere we go That is most par - tic - u - lar.

ff

Marcia

SOPRANO and ALTO

Such con-sci-en-tious pi-rates nev-er were!

TENOR and BASS

D - U - T - Y, Du - ty. It's a

Po - lite young pi-rates must-n't

blank blank shame That we're tied up by this game.

swear! It may seem a shame That you're tied up by this game, But po-

It's a blank, blank shame That we're tied up by this game, And you

cresc.

rall. *a tempo*

lite young pi-rates nev-er swear! No nev-er!

rall.

can-not blame us if we swear. We hard-ly ev - er swear!

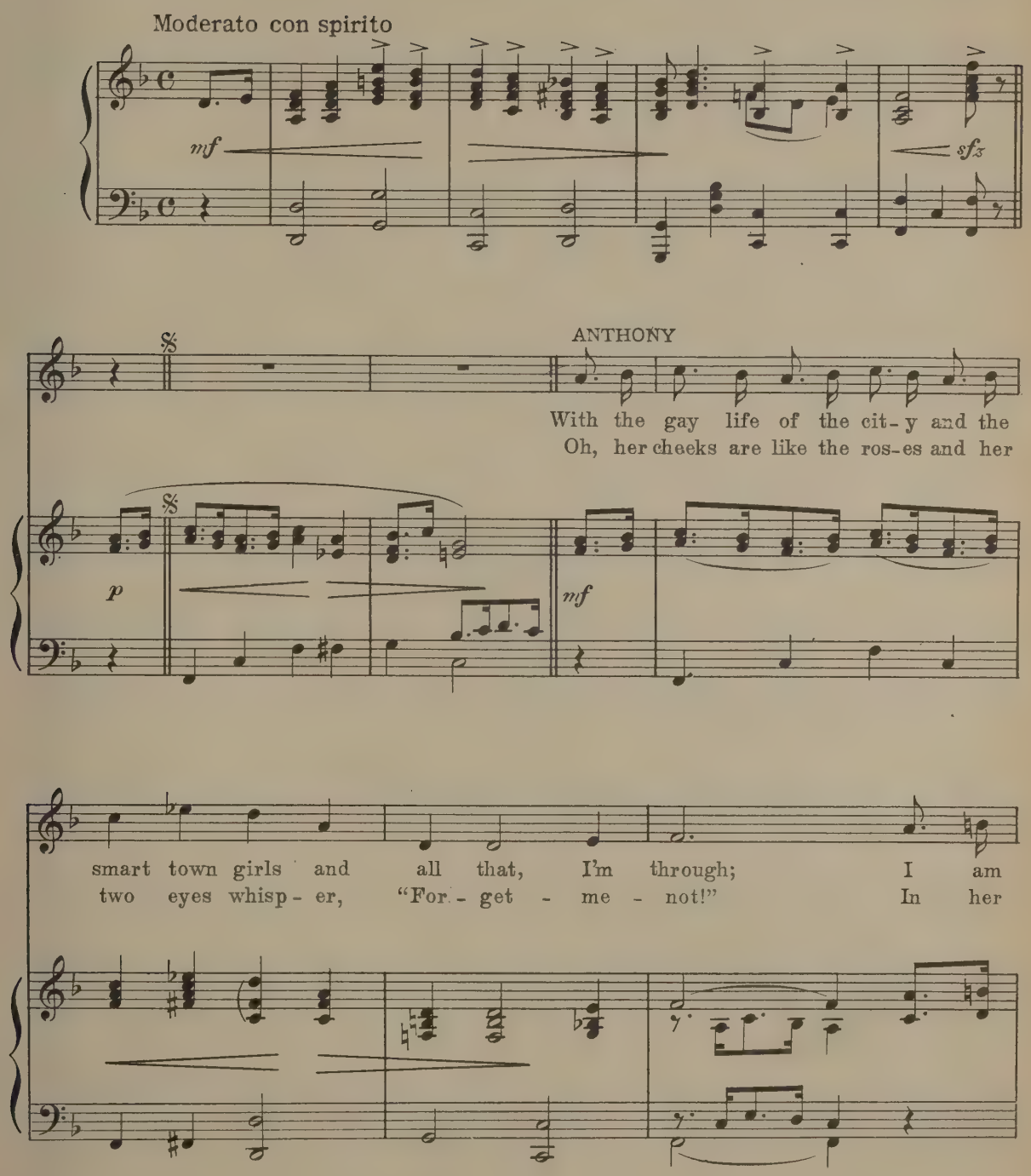
rall. pp *molto rall.* *a tempo* *sffz*

'Mid The Hills Of Caroline

SONG

Anthony with Chorus

No. 14



long-ing for the state where I was born and where my moth-er was
ten-der lit-tle heart that beats so true, I know she'll find me a

too. Oh, there must be oth-er girls who're just as sweet as she was
spot. When I see her smile of greet-ing, then I'll know that all my

long, long a-go! Man-y times of late, it seems, There's a
trou-bles are past, 'Tis the smile I've oft-en seen When in

rit.

voice I hear in dreams, Call-ing to me sweet and low.
Dream-land I have been, And it means I'm home at last.

rall.

Very smoothly

'Mid the hills of Car - o - lin - a There's a girl who waits, I

mf

ten.

know; She is call - ing me to find her, For my dreams have told me

ten.

cresc.

ten.

so. So I'll bid good-bye to - mor - row To the haunts that once were

ten.

mine, For I'm off to find that girl - ie 'Mid the hills of Car - o -

cresc.

line.

CHORUS

f

'Mid the hills of Car - o - li - na, There's a

f

'Mid the hills of Car - o - li - na, There's a

f

f

girl who waits, I know; She is call-ing me to find her, For my

girl who waits, I know; She is call-ing me to find her, For my

ten.

dreams have told me so; So I'll bid good-bye to-mor-row To the

ten.

dreams have told me so; So I'll bid good-bye to-mor-row To the

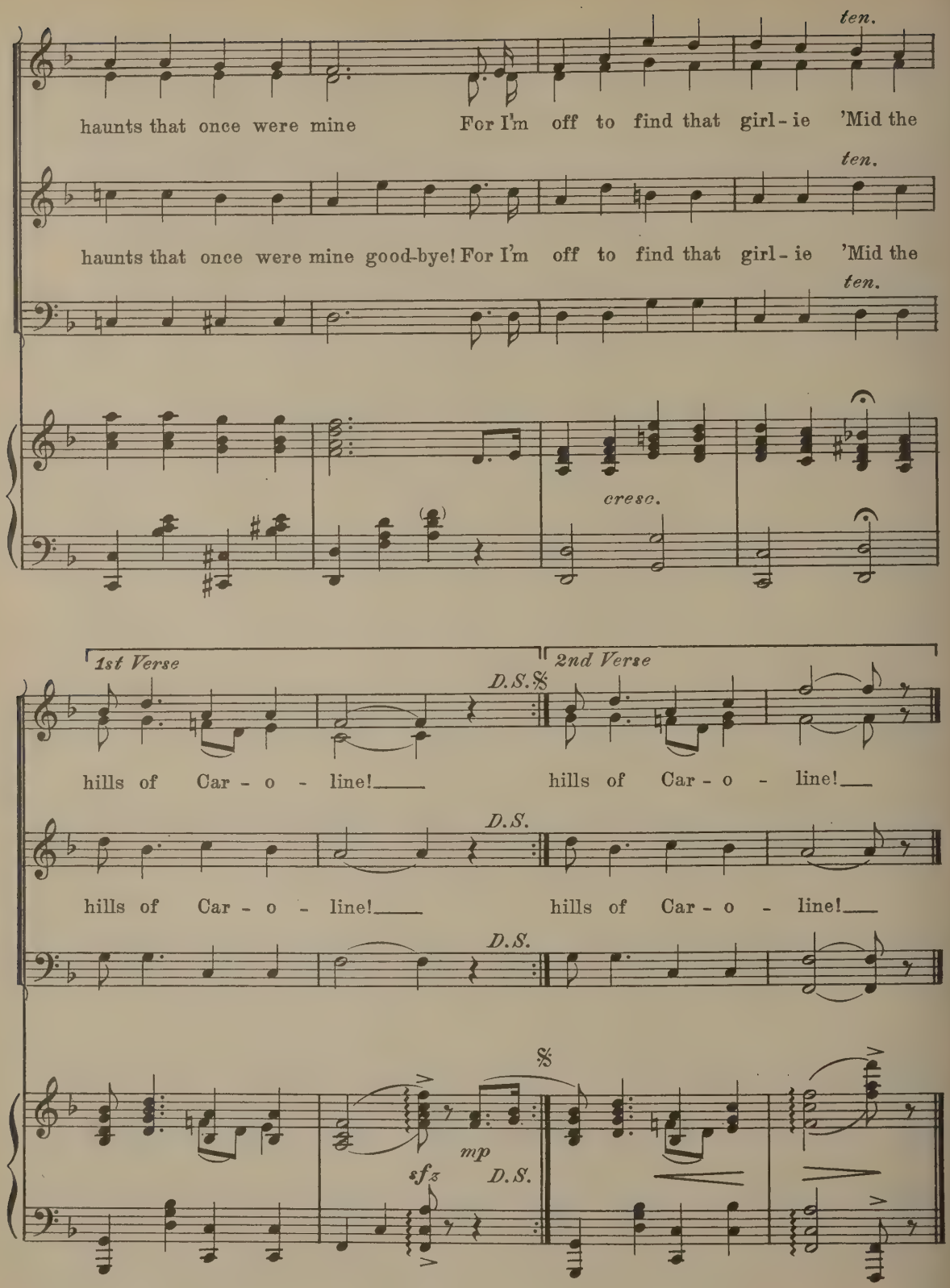
ten.

so, And so I'll___

ten.

cresc.

ten.

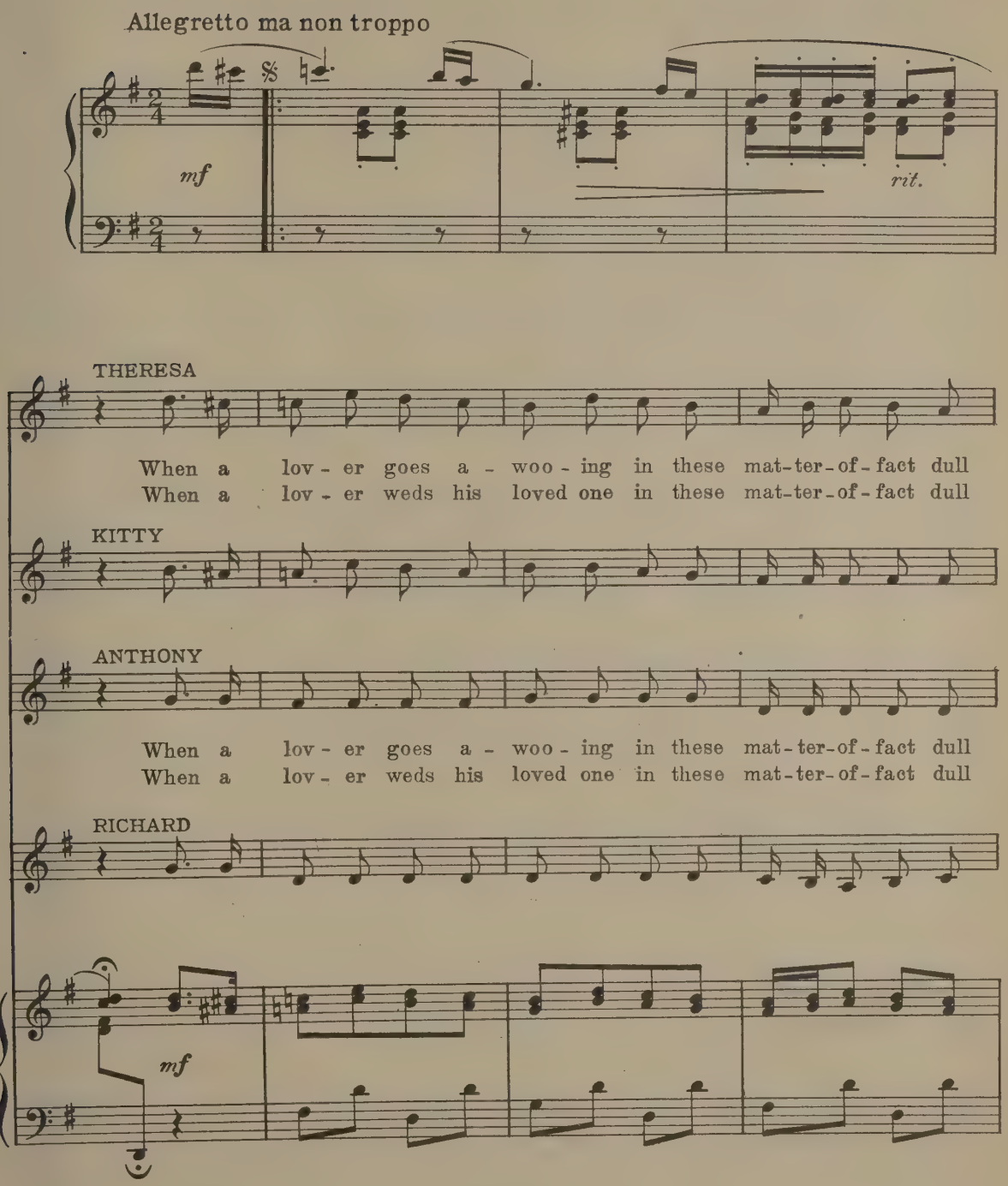

ten.
haunts that once were mine For I'm off to find that girl-ie 'Mid the
ten.
haunts that once were mine good-bye! For I'm off to find that girl-ie 'Mid the
ten.
cresc.
1st Verse
2nd Verse
D.S.
hills of Car-o-line!
hills of Car-o-line!
D.S.
hills of Car-o-line!
hills of Car-o-line!
D.S.
mp
sfz
D.S.

The Dear Romantic Days

QUARTETTE

No 15

Richard, Theresa, Anthony and Kitty



days, He___ goes a bout the thing in the most mat-ter-of-fact of
days, He___ set-tles down to set-tle up, a mat-ter of fact al-

days, He goes a bout the thing in the most mat-ter-of-fact of
days, He set-tles down to set-tle up, a mat-ter of fact al-

ways. And when the la-dy has said "Yes," The gen-tle-man then re-
ways! Ro-mance lays down and dies in tears, For both of them spend the

ways. And when the la-dy has said "Yes," The gen-tle-man then re-
ways! Ro-mance lays down and dies in tears, For both of them spend the

marks, "I guess We'd bet-ter go search-ing for a flat, So_ we'll know just where
next ten years Re-gret-ting the fur - ni - ture and van That backed up on the in-

marks, "I guess We'd bet-ter go search-ing for a flat, So_ we'll know just where
next ten years Re-gret-ting the fur - ni - ture and van That backed up on the in-

mp

we are at! Where we are at!"
stall-ment plan! In - stall - ment plan!

we are at! Where we are at!" An ex - pres-sion like that seems
stall-ment plan! In - stall - ment plan! A con - fes-sion like that seems

cresc. *f*

All this to me sounds
Such things for me are

rath-er low.
rath-er cheap.

And so was the rent of the flat, you know!
And so was the price, tho' they found it steep!

poco rit.

THERESA

quite *de trop!*
far too deep!

KITTY

rit.

But it was-n't like that in the long a - go!
But it was-n't like that in the days that sleep!

f

rit.

a tempo

f

Oh, the glo - ry of the stor - y That start - ed_ out like
Oh, the glo - ry of the stor - y That start - ed_ out this

f

f

Oh, the glo - ry of the stor - y That start - ed out like
Oh, the glo - ry of the stor - y That start - ed out this

f

f

this: "Once up - on a time there was a Prince;" And
way: "Once up - on a time there was a King;" The

this: "Once up - on a time there was a Prince;" And
way: "Once up - on a time there was a King;" The

Ped. *

though no - bod-y's heard of him since, Still the glo - ry of that sto - ry Re -
world's for - got - ten the poor old thing! Still the glo - ry of that sto - ry Re -

though no - bod-y's heard of him since, Still the glo - ry of that sto - ry Re -
world's for - got - ten the poor old thing! Still the glo - ry of that sto - ry Re -

ff

Ped. ✻

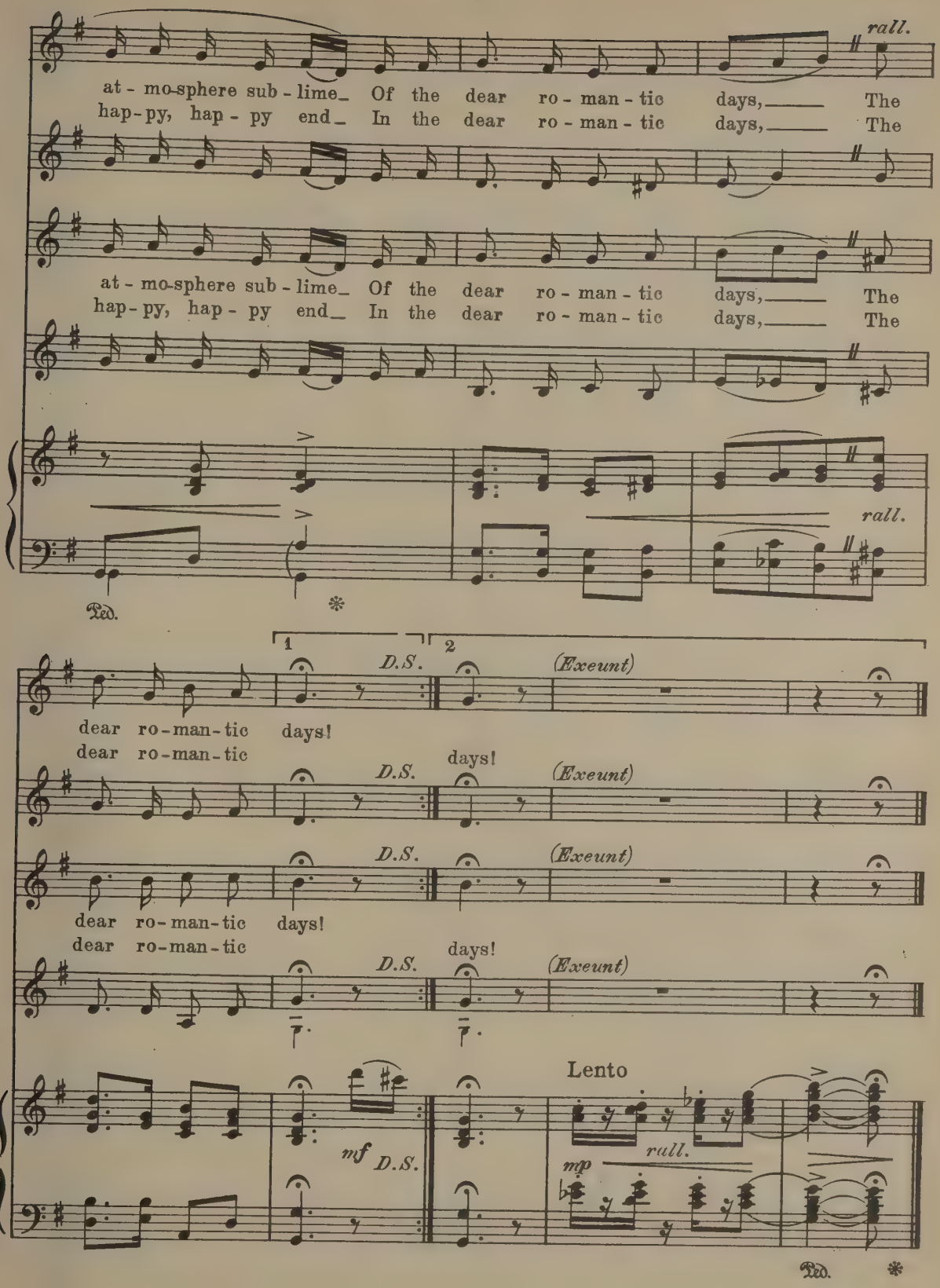
poco rit. *a tempo*

mains a source of bliss, With its "once up - on a time," And its
mains with us to - day, With its air - y, fair - y trend And its

mains a source of bliss, With its "once up - on a time," And its
mains with us to - day, With its air - y, fair - y trend And its

poco rit. *a tempo*

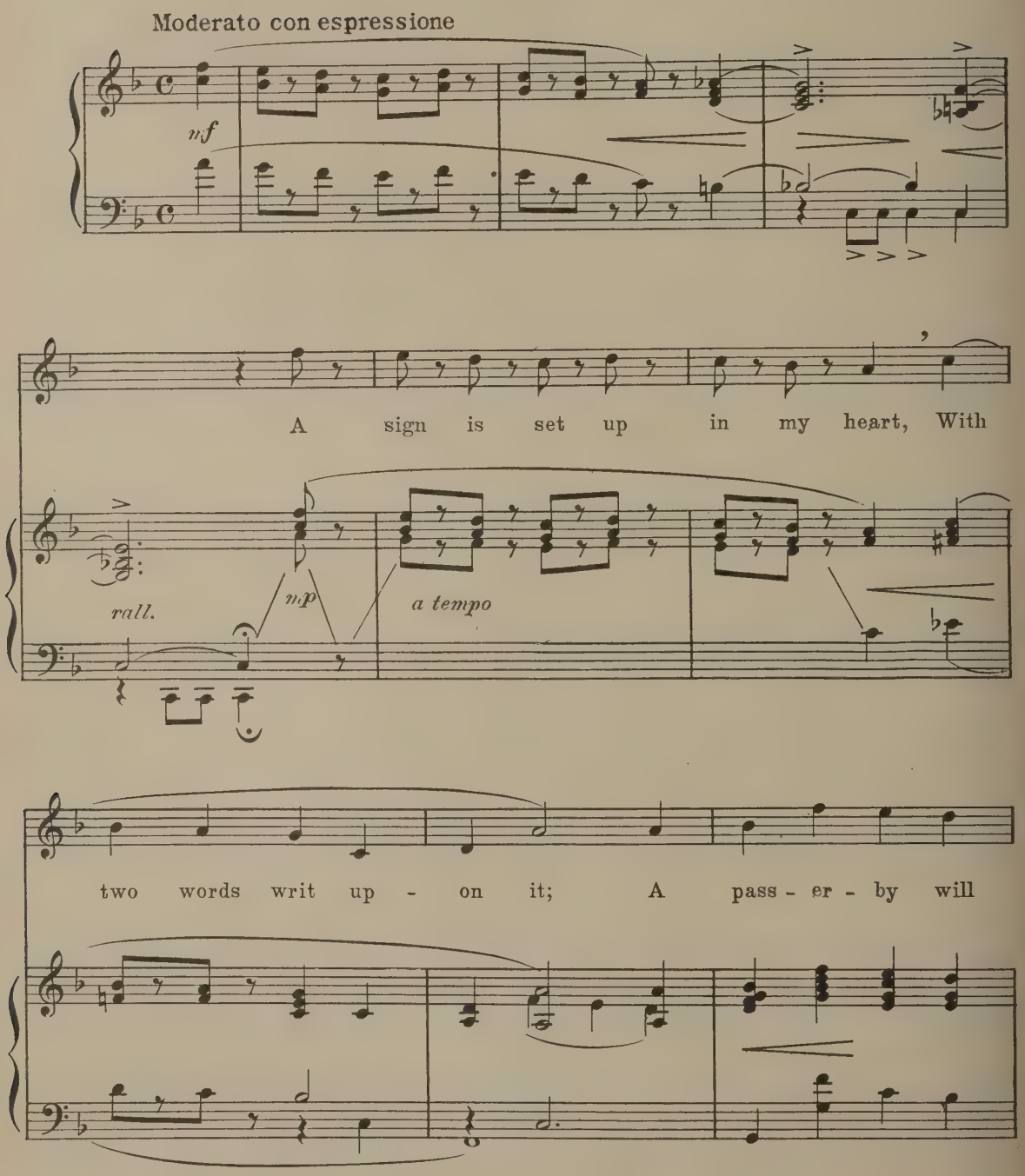
Ped. ✻


rall.
at - mo-sphere sub - lime_ Of the dear ro - man - tic days,_____ The
hap-py, hap - py end_ In the dear ro - man - tic days,_____ The
at - mo-sphere sub - lime_ Of the dear ro - man - tic days,_____ The
hap-py, hap - py end_ In the dear ro - man - tic days,_____ The
rall.
Ped.
1
2
D.S.
(Exeunt)
dear ro-man-tic days!
dear ro-man-tic days!
D.S.
(Exeunt)
D.S.
(Exeunt)
dear ro-man-tic days!
dear ro-man-tic days!
D.S.
(Exeunt)
Lento
mf
D.S.
rall.
mp
Ped.

Till Love Moves In And Stays

Eleanor

No. 16



some - times start In hope-ful - ness to con it. Up - on the sign he

can di - vine The sim - ple words "To Let!" But

none who would be ten - ants there And keep the place in

poco rit.

good re - pair Have ev - er been found yet!

p rit.

p

Ped. ✻

Broadly and smoothly

If Love were less a

f

mf

Ped. ✻

wan-der-er, Per - haps he might come by; And

poco accel.

then per-chance a side - long glance Would help to catch his

poco accel.

cresc.

a tempo

eye! For oh, this emp-ty heart of mine That

a tempo

poco rit.

for a ten-ant prays, Will ne'er re-gret that sign "To Let!" Till

cr. sc. *colla voce*

ad lib. *p*

Love moves in and stays! Ah!

molto rit. *pp*

rit. *molto rit.*

Wait-ing al-ways pays, Ah, Till Love moves in and stays!

colla voce *rit.*

Duet And Dance

Eleanor and Capt. Bombastio

No. 17

Moderato e grazioso

CAPT. B.

Some day, some day,

ELEANOR

Some day, some day,

f *rall.* *mf*

Some day in the sun-lit fu - ture, We may trav-el down the road to-geth-er

Some day in the sun-lit fu - ture, We may trav-el down the road to-geth-er

poco rit. *a tempo*

Count the rows that we have hoed to - geth-er. Some day, some day,

Count the rows that we have hoed to - geth-er. Some day, some day,

poco rit.

Strange the tricks that for - tune plays; You and I would make a team!

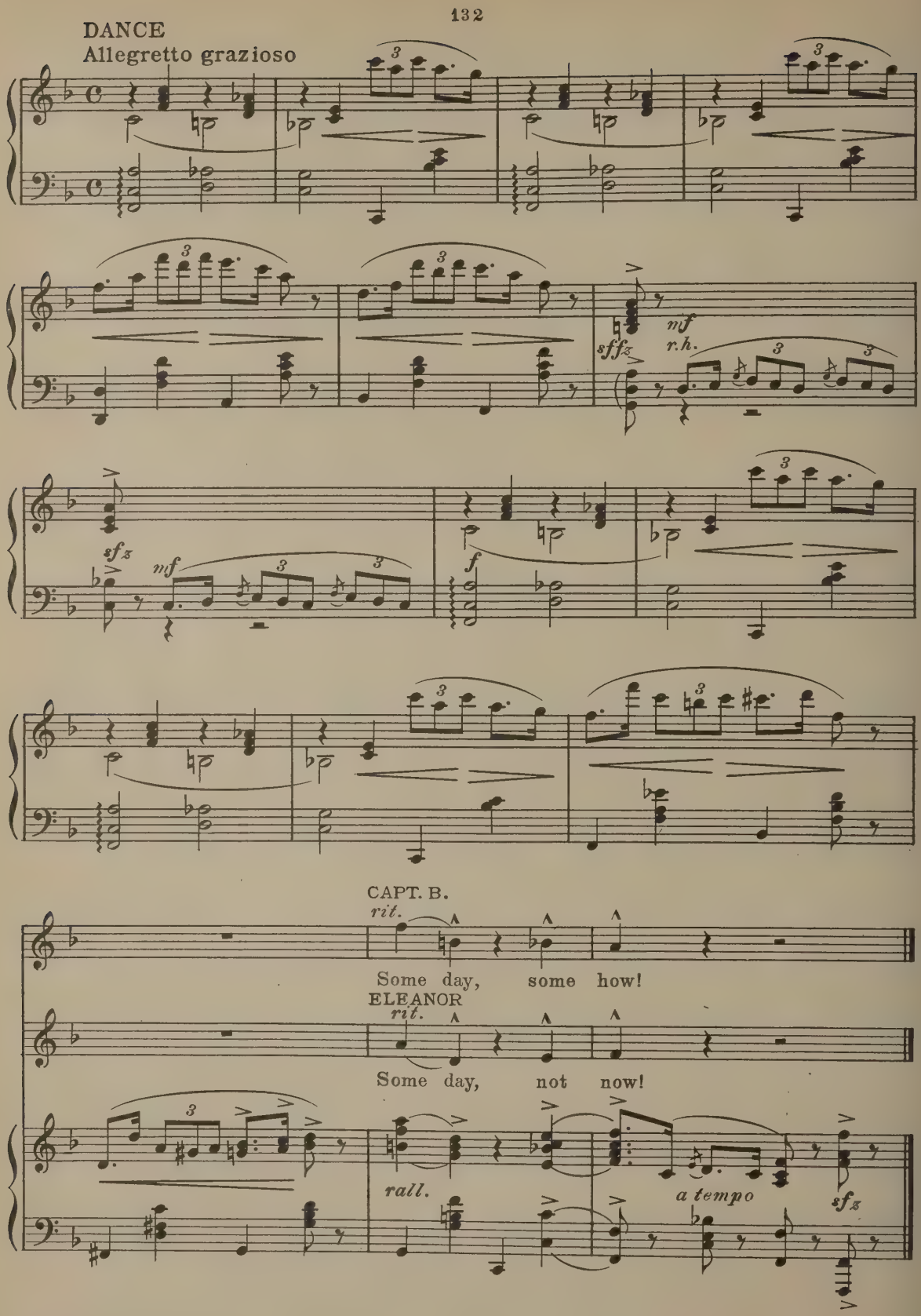
Strange the tricks that for - tune plays; So fic - kle!

Some day, some how!

poco rit.

Best a - wak-en from your dream! Some day, not now!

poco rit. *a tempo*


DANCE
Allegretto grazioso

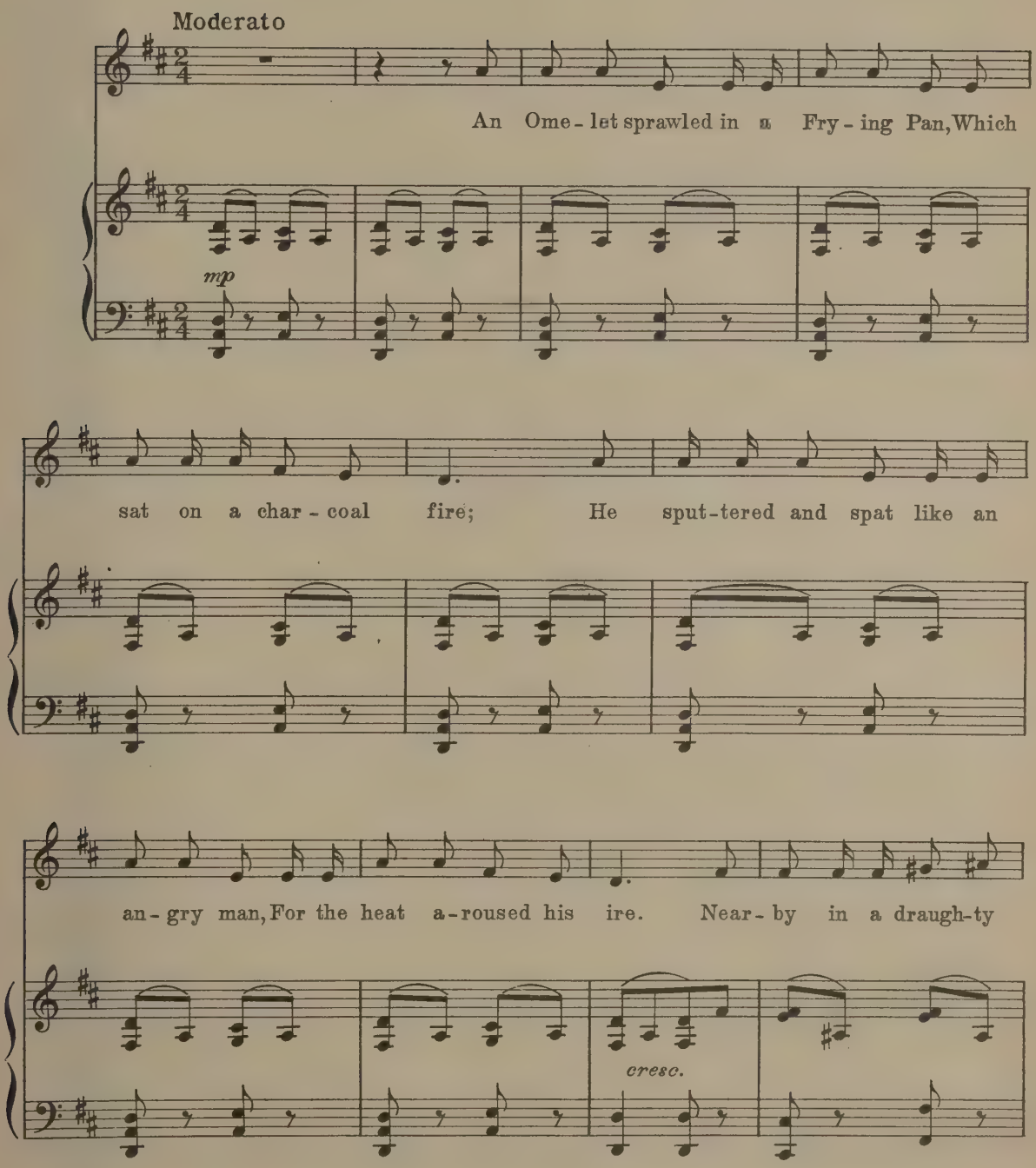
CAPT. B.
rit.
Some day, some how!
ELEANOR
rit.
Some day, not now!
rall.
a tempo
sfz

The Omelet And The Onion

SONG

Don Cubeb

Nº 18



Col - an - der A Span - ish On - ion lay, It shiv-ered a tri - fle

now and then, As do all re - spect-a - ble On - ions when They're

skinned in the prop - er way! Now the Ome - let had a ro -

mf

man - tic streak In his del - i - cate con - sti - tu - tion; But his

love for my great-grand-moth-er brought Its own sad re - tri - bu - tion! In -

stead of spurn-ing the Ome - let's love, She said, "I'll re - ci - pro -

cate it!" She would spec - u - late on the hap - py fate Of the

poco rit.

Ome-let when she ate it! Then she turned her gaze toward the

a tempo

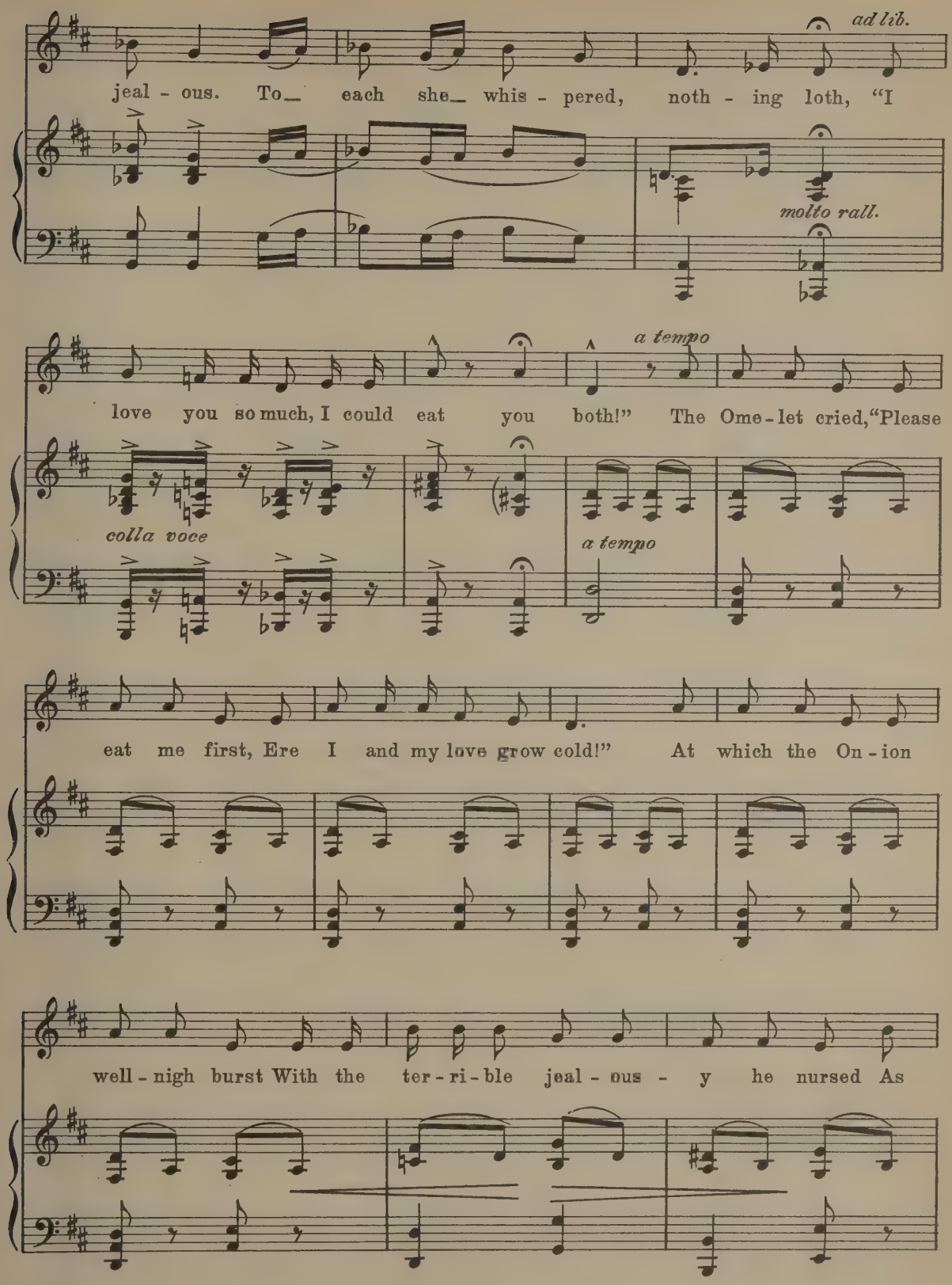
Col- an- der Whence the On- ion eyed her sad- ly; Was it the sight or the

scent of him That made her cry so bad- ly? She did-n't know what was

best to do, For she loved the Span- ish On - ion, too; But the

rec- ords since dis- cov - ered tell us She feared to make the Ome- let

f


ad lib.
jeal - ous. To_ each she_ whis - pered, noth - ing loth, "I
molto rall.
a tempo
love you so much, I could eat you both!" The Ome - let cried, "Please
colla voce
a tempo
eat me first, Ere I and my love grow cold!" At which the On - ion
well - nigh burst With the ter - ri - ble jeal - ous - y he nursed As

'round his pris-on he rolled. "Poor things!" Great-grandmother sighed at last, "They

f

both look good to me. It's now high time for my re-past, I'll

set-tle this quan-da-ree!" So she took that Span-ish

On-ion proud, And chopped him in-to bits, And mixed him in with the

cresc.

Ome-let thin; "And now," she cried, "You're quits!" Thus both were am-ply

mf

sat - is - fied, And each was in high feath - er, For the

Ome - let and the On - ion went (As they al - ways should) to -

poco rit.

geth - er! They went to - gether!

poco rall.

a tempo

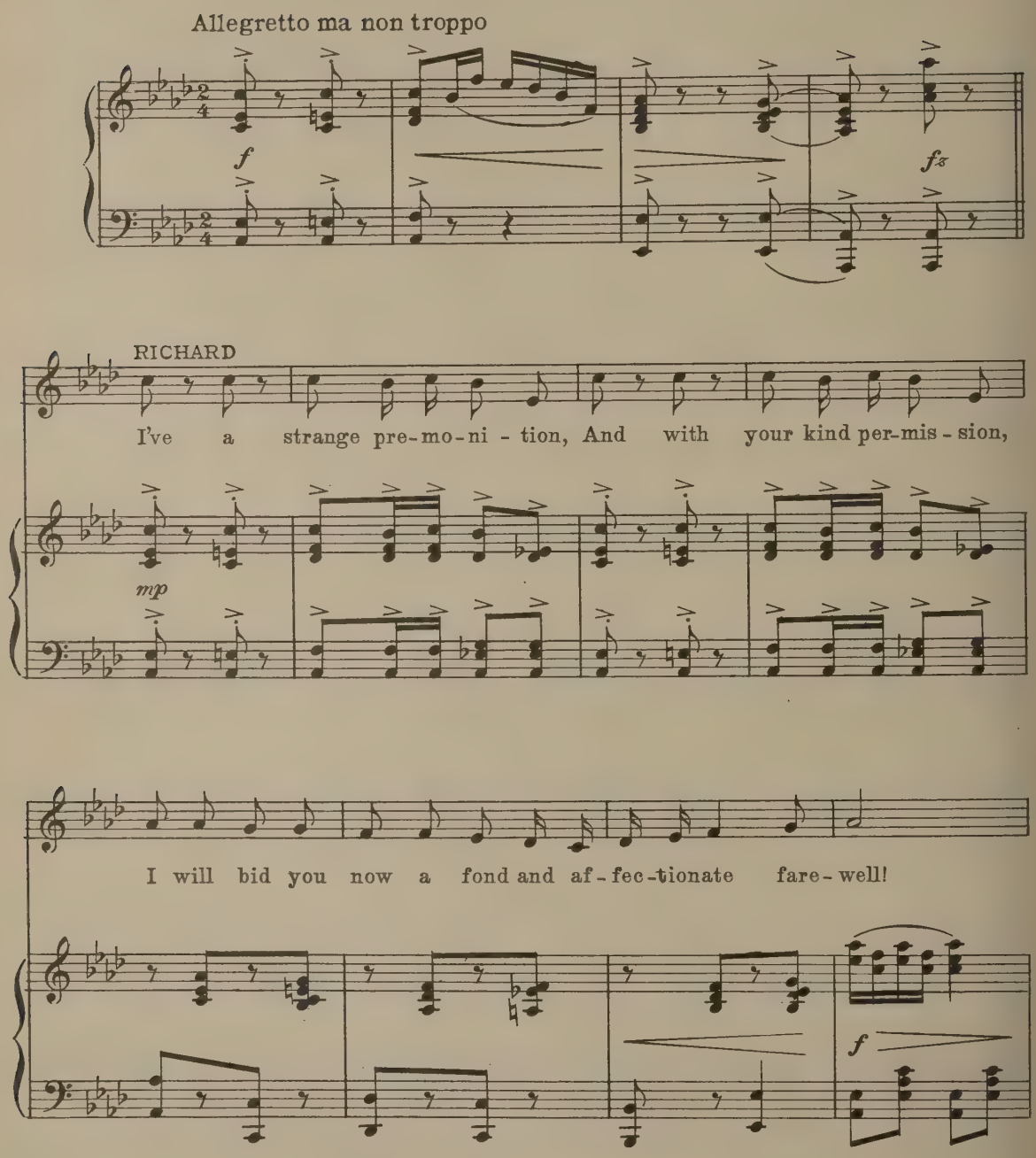
f

Farewell, Farewell!

TRIO

Richard, Anthony and Bill Pilgrim

Nº 19



ANTHONY and BILL

This is real-ly dis-tress-ing, Why keep both of us guess-ing

Why you bid us now a fond and af - fec-tion-ate fare -

RICHARD

meno mosso

well? Cap-tain Cross-bones, no - ble pi - rate, Falls a vic-tim

mp

to an ir - ate Man from a-cross the At - lan - tic O - cean.

ANTHONY and BILL

Who he may be we have nev-er a no-tion. What are you driv-ing at?

f

What are you striv-ing at? Tell us, Cap-tain Cross-bones, why

You're so sure you are going to die!

poco rit.

mf meno mosso

Ped. ✻

RICHARD

No, I can-not re-veal it! If I did, you would feel it

a tempo

Rath - er less per - haps than both of you seem to now! Fare-

sfz

Andante

well, my com - rades! Fare - well to your Pi - rate Chief! Oh,

mp

let our part-ing cause no tears And pray

cresc.

ff accel.

rit.

ALL THREE

let it be brief! Fare -

p rit.

cresc.

well! Fare - well! It's a sad, sad world we're in We'd

mf a tempo

like to shed a bit - ter tear, But our eyes are dry as our

tongues, we fear, And the grease-paint on our cheeks might smear. It's a

rit

sad, sad world we're in! Fare - well! Fare-well! O

f

meno mosso

Pi - - rate Chief, good-bye! We pipe our eye with a sob-bing sigh, For

rall. *nf* *meno mosso*

though {they / we} haven't a no - tion why, It's clear that Cap. Cross-bones must die! Fare-

rit. *molto rit.*

well, O Pi - rate Chief, good-bye! Fare-well, O Pi - rate Chief, good-bye! O

rall. *nf*

Pi - rate Chief, good - bye!

molto rall. *a tempo* *sfz*

Chorus Of Pirates

No. 20

With Don Cubeb

Tempo di Marcia

mf

CHORUS of PIRATES

Our

ff

mf

DON CUBEB

What

Pi - rate Chief is wait - ing on the shore, On the shore,

fz *fz*

for?

He waits to take an - oth - er taste of gore On the

Oh, lor!

shore. There's a maid - en fair in this

sfz *sfz* *nf*

pi - rate lair Whom he's going to car - ry off to some place else-where; So we're

DON CUBEB

What for?

off to see our Chief upon the shore. What for? Why,

rall.

Valse

O-ver the deep blue wa - - ter, He and Don

mf

Cu - beb's daugh - - ter Soon will be sail - ing,

fair wind or fail - ing, Sail-ing a - way to some far off re-treat that is

crescendo

O-ver the deep blue wa - - ter; That's why Cap. Cross - bones

brought her Here from Ha - va - na, in such a man - ner

EXEUNT PIRATES

That makes his tri - umph com - plete!

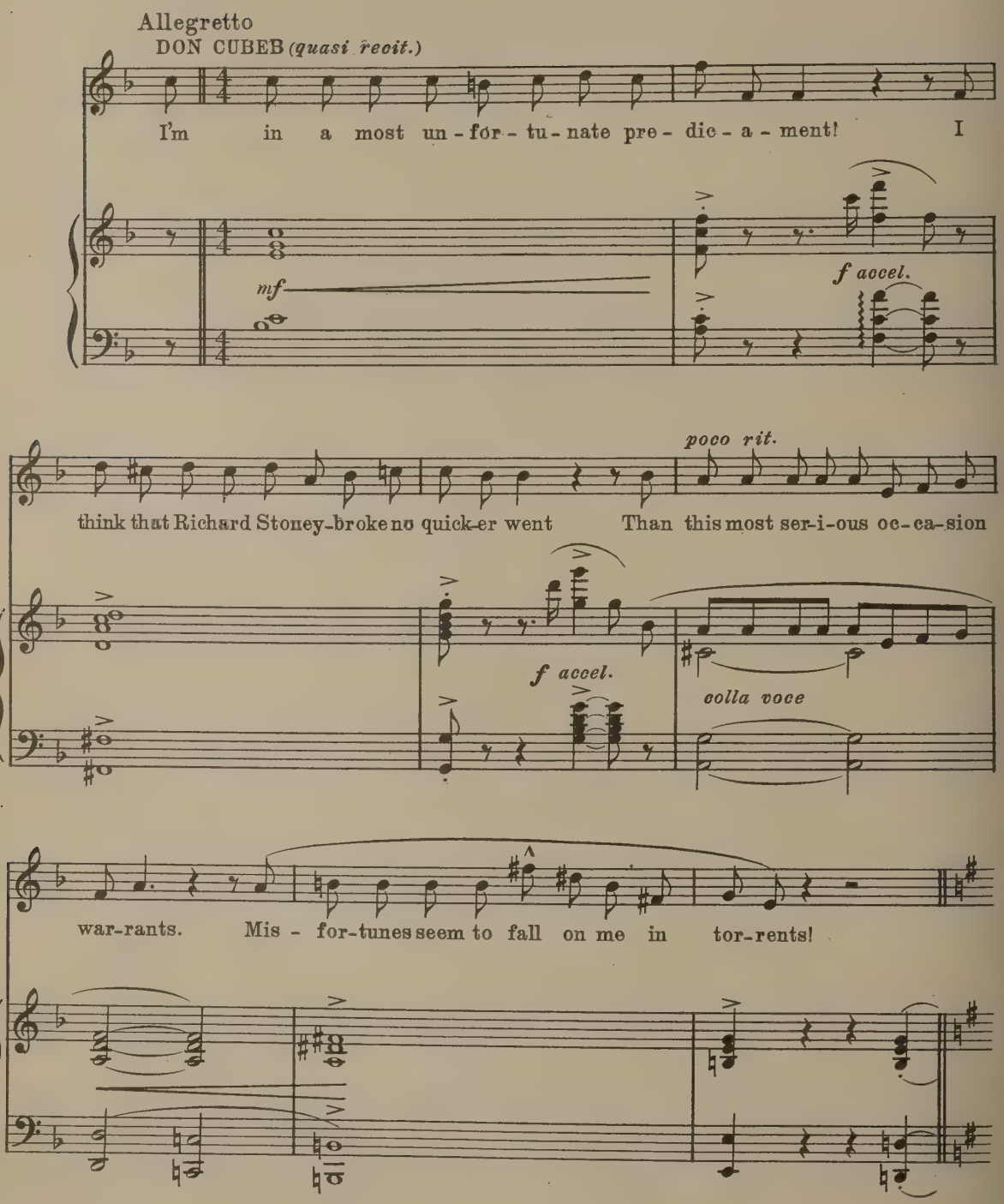
f

Attacca No. 20a

Chorus Of Sweethearts And Wives

With Don Cubeb

No. 20a



Marcia

Entrance of Wives and Sweethearts

f

SOPRANO and ALTO

We're

creso.

l.h.

on our way to gath-er on the shore, On the shore,-

DON CUBEB

What

mf

creso.

sfz *sfz*

To see a band of pi-rates we a-dore On the shore; -

for? Good

sfz *sfz*

Ev - 'ry la - dy fair in this pi - rate lair In the

lor!

mf

deep af-fec - tion of the pi - rates has a share; So we're off to see our

rit.

pi-rate loves once more,- On the shore! For,

DON CUBEB *(spoken)*

On the lev-el?

rall.

Valse

SOPRANO and ALTO

O-ver the deep blue o- - cean, Such is our

mf

real de- vo- - tion, We came a- sail- ing, sweet-hearts a-

trail - ing, Trail - ing our sweet - hearts and hus - bands re - spec - tive - ly.

crescendo

O - ver the deep blue o - - cean. Such is our

mf

(Chorus start to Exit)

real de - vo - - tion, We did not care to, nor could we

bear to Find our - selves mop - ing at home!

rallentando e diminuendo

mf molto rall.

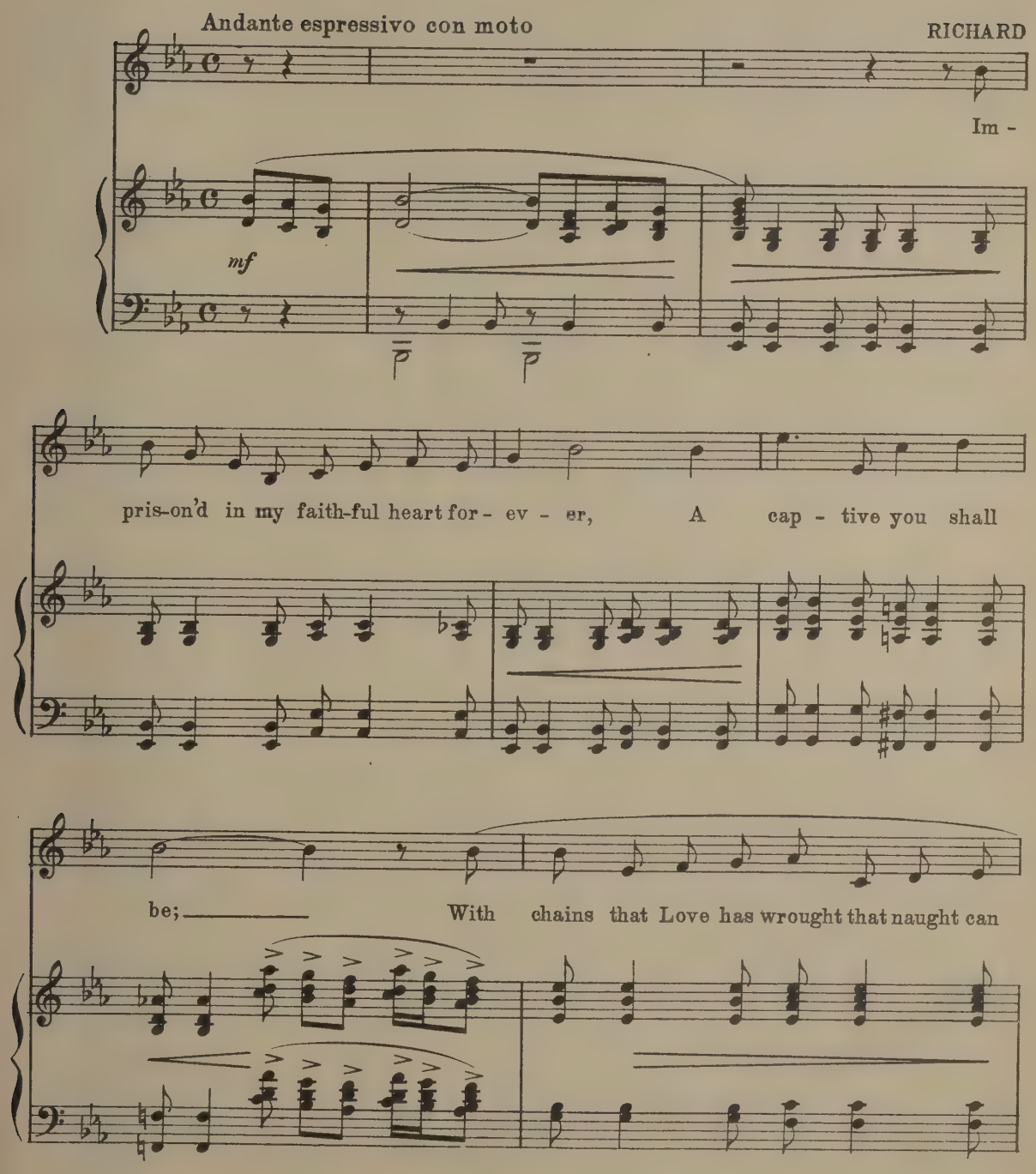
Ped.

The Sea Of Mystery

DUET

Theresa and Richard

No. 21



THERESA

sev - er I'll hold you e - ter - nal - ly! Some-

how the pros-pect does not ter - - ri - fy me; Joy

accel.

L'istesso tempo

on - ly it doth im - part; I shall not languish there if you are

molto rit.

by me To guard me in the pris-on of your heart!

sfz *colla voce*

Ped. *

Slower

THERESA

So all is well _____ With you and me! And we will

RICHARD

Yes, all is well, _____ With you and me!

Sostenuto

p

jour - ney Down life's long and wind-ing Riv - er To the

rit.

We will jour - ney Down life's long and wind-ing Riv - er

rit.

a tempo

Sea Of Mys-ter - y, The Sea of Mys-ter-y That

The o-pen Sea, The Sea of Mys-ter-y That

a tempo *f*

molto rit.
ten.

lies be-yond the Riv-er's mouth For you and me!

molto rit.

lies be-yond the Riv-er's mouth For you and me!

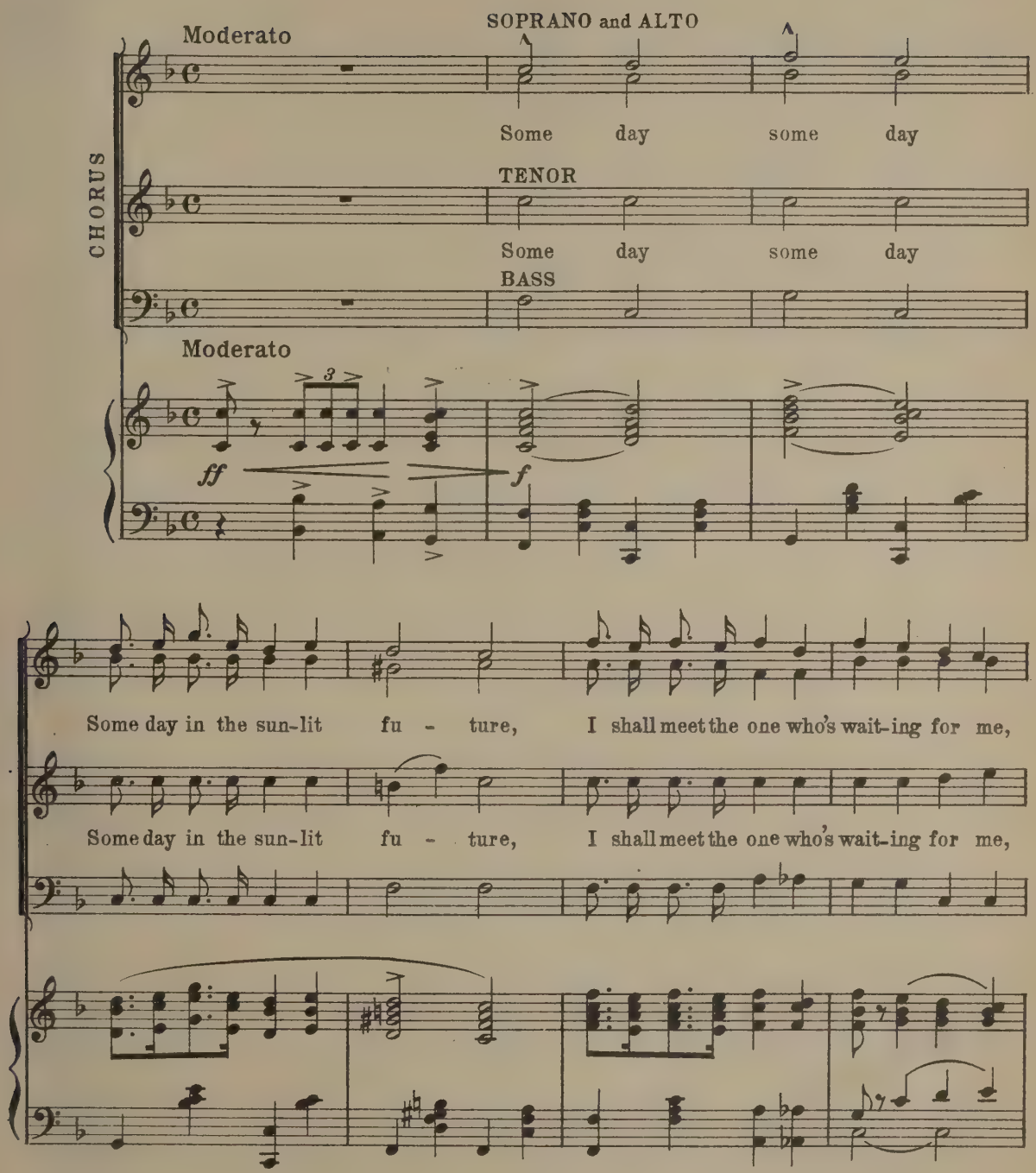
ten.

molto rit.

Ped. * Ped. *

Finale

No. 22


Moderato
SOPRANO and ALTO
Some day some day
TENOR
Some day some day
BASS
CHORUS
Moderato
ff
f
Some day in the sun-lit fu - ture, I shall meet the one who's wait-ing for me,
Some day in the sun-lit fu - ture, I shall meet the one who's wait-ing for me,

poco rit. *a tempo*

Feel the spell of ro - mance steal - ing o'er me! Some day, some day,

Feel the spell of ro - mance steal - ing o'er me! Some day, some day,

cresc. *poco rit.* *ff a tempo*

Vi - sions throng my fan - cy now. Fate decrees that soon or late,

Vi - sions throng my fan - cy now, sweet vi - sions. Fate decrees that soon or late,

Ev-'ry heart shall find its mate, Some day, some how!

Ev-'ry heart shall find its mate, Some day, some how!

ff

accel.

CURTAIN

fff

poco a poco accel.

ffff

sffz

END OF OPERA

T2-DJJ-700